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EASTER TERM, 1893.

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Tuesday, April 25.—"The Music of the Pageant and Play."
Wednesday, April 26.—"The Music of the Masque."
Thursday, April 27.—"The Elements of Musical Form."
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Entry forms may be obtained from the Secretary, and should be returned by April 21.

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June 6, Lecture, at 8.

July 11, 12, and 13, F.C.O. Examination.

July 18, 19, and 20, A.C.O. Examination.

July 25, Annual General Meeting.

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	s.	d.
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FEBRUARY: Kegworth, Nottingham, Skinners' Hall, Kennington, Maidstone, Brockley ("Golden Legend"), Worthing ("Eli"), Epsom ("Elijah"), Westminster, Cambridge ("The Shunnamite"), Sheffield, St. Martin's Hall, Freemasons' Hall, Stationers' Hall, Bermondsey Town Hall, Bedford, New Cross ("Widow of Nain") and "Stabat Mater".

MARCH: Dowlais, Pontypool ("Samson"), Woolwich, Freemasons' Hall, Girdler's Hall, Stratford, Malvern ("Lobgesang"), Accrington ("Sun Worshippers," &c.), Ipswich, Birmingham, Bermondsey ("Messiah"), Croydon, Freemasons' Hall.

APRIL: Chester ("Ancient Mariner"), Kirkcaldy ("Saul of Tarsus"), Bath, Blackburn ("Lobgesang"), Edinburgh ("Sleeping Beauty"), Ipswich ("Sleeping Beauty"), Rochester ("Last Judgment"), Southsea, Ryde ("Golden Legend"), Hastings ("Elijah"), New Brompton, Vintners' Hall, Nottingham, Derby.

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FRANZ LISZT'S LETTERS.

WHEN, in 1888, the letters* which passed between Wagner and Liszt made their appearance in an English dress, it may certainly be averred, without any disparagement of Wagner, that a preference was very generally shown for those of Liszt—a preference arising no doubt from their extreme geniality, and from the fact that they for the first time revealed to the English reader the almost unparalleled nobility of character of a man who had hitherto only been known by repute as a *virtuoso* of the highest eminence. It is not surprising, therefore, that the time should have come for a goodly number of Liszt's letters to other people to be given to the world. In accordance with the expressed wishes of the late Princess Caroline Wittgenstein, who inherited Liszt's art-treasures, this has now been done. Under the editorship of La Mara, a lady well known in Germany for her literary skill as a musical biographer, two volumes, containing six hundred and fifty-nine letters,† of which only fifty have previously appeared in print, have recently been issued by Messrs. Breitkopf and Härtel, of Leipzig. They range over a period extending from 1828 to 1886, and, appearing as nearly as possible in chronological order, are divided into four sections—viz., (1) Liszt's wanderings as a *virtuoso* (1828-47); (2) his residence at Weimar (1848-61); (3) Rome (1861-8); (4) Weimar, Pesth, and Rome (1869-86). That they were all written from the places specified above cannot be said, for Liszt was frequently on the move, and even during his journeying did not neglect the numerous circle of people with whom he was in constant correspondence, either in a friendly way or on matters of business.

Some are given in French, some in German; for Liszt, though a born Hungarian, was thoroughly at home in both languages. His choice of language seems to have been dictated by his knowledge, supposed or actual, of the linguistic attainments of the persons whom he was addressing, rather than by any necessity on his part of expressing his thoughts in this or that language. Whether written in French or German, they are models of epistolary excellence; for what we nowadays should commit to a postcard, Liszt, in the manner of our forefathers, always took the trouble to express in a thoroughly graceful and courtly manner. They may be read, therefore, quite as much for the sake of their literary style as for the information they convey. This is not a little, and, with the help of the editor's footnotes, we learn almost as much about the addressees as about the writer. Those who take up these letters solely with the view of finding new biographical particulars of Liszt's artistic career will, to a certain extent, be disappointed. For instance, on turning to the Weimar period (1848-61), which, as giving birth to some of the most celebrated of his compositions, may be regarded as forming the most important epoch in his career, one naturally longs and expects to find some information as to the circumstances which dictated the choice of this or that subject for his Symphonic Poems, &c. But we meet with nothing of the kind, and have to content

ourselves with a few stray dates fixing the completion of the composition of this or that work, and recording its first performance. This is to be accounted for by the fact that Liszt, at least so far as concerned his own compositions, was one of the most modest and unselfish of men, and was one who made it his first aim to help on the works of other composers rather than his own. In more than one instance we find him speaking of his Symphonic Poems as "my symphonic things," his Songs as "chaotic" (Undinge), and advising concert-givers to leave his works alone, even when there was the prospect of a good performance; and on one occasion, when the proposition was made to him that Hans von Bülow should play his A major Concerto in Vienna in 1859, he even urged that the preference should be given to a Concerto by Bach or by Beethoven.

Here and there, however, we come across stray allusions to certain of his compositions which will be useful and instructive both to executants and conductors. Besides giving a pretty complete analysis of the form of his E flat Concerto, he has some pertinent remarks on the treatment of instruments of percussion employed therein, especially as to that of the too obtrusive triangle, which he directs should be lightly struck with a tuning-fork.

Concerning his beautiful setting of the Thirteenth Psalm, which he regarded as one of his most finished compositions and "indited with tears of blood," he writes that for its due effect a dramatic tenor singer is indispensable. He must sing as if he were praying, bewailing his sins, lamenting, and must be able to rise to thanksgiving and religious inspiration.

The first of this collection of letters is addressed to his early musical instructor, Carl Czerny; the last to the well-known pianist, Madame Sophie Menter. Of those which come between it must suffice to specify a few addressed to eminent personages, more or less closely connected with the musical world—e.g., the Abbé de Lamennais, Dr. Ed. Liszt (Liszt's uncle), Ferdinand Hiller, Schumann, Clara Wieck, Chopin, George Sand, C. Reinecke, Th. Uhlig, L. Köhler, P. Cornelius, Fr. Brendel, R. Pohl, C. Klindworth, Ant. Rubinstein, J. W. von Wasielewski, M. Hauptmann, J. Raff, J. von Herbeck, H. Porges, W. Bache, C. Riedel, Ed. Grieg, C. Saint-Saëns, L. Nohl, Sophie Menter, O. Lessmann, L. Ramann, L. Damsch, M. Erdsmansdörfe, R. Wagner, Hans Richter, L. von Bronsart, R. Franz, H. von Wolzogen, Ad. Henselt, P. Viardot Garcia, M. Remmart, César Cui, F. Mottl, A. Siloti, E. d'Albert, and the Princess Wittgenstein. The list given above comprises but a small portion of the people with whom Liszt corresponded, and has been thus selected and compiled rather because the names are all more or less familiar to the present writer than for any other reason. It would be easy to extend it by specifying many other letters addressed to private individuals, publishers, public bodies, festival committees, &c.

Liszt, who, like St. Paul, could be "all things to all men," was endowed with wonderful powers of penetration, and always seems to have been able to adapt himself to the feelings and position of the individual to whom he was writing. His prescience—almost that of a seer—was truly wonderful. In establishment of this assertion it is sufficient to refer to some of the earliest of his letters in which, without any hesitation, he forecast the success of Schumann and Wagner. In his reply to a letter from J. W. von Wasielewski, Schumann's earliest biographer, who had asked him for some particulars of Schumann, we learn that he first made acquaintance with Schumann in 1836. In the following year Maurice Schlesinger, proprietor of the

* "Correspondence of Wagner and Liszt." Translated into English, with a preface, by Francis Hueffer. London: H. Grevel and Co. 1888.
† "Franz Liszt's Briefe." Herausgegeben von La Mara. Leipzig: Breitkopf und Härtel. 1893.

Gazette Musicale, who from month to month was in the habit of supplying him with the most important musical novelties, among which Liszt could find nothing worthy of praise, at last sent him Schumann's *Impromptu* in C, the "Etudes Symphoniques," and the "Concert sans Orchestre." These reached him at the Lake of Como. Without having previously heard a note of Schumann's music, he at once recognised their extraordinary merit, and wrote a glowing review of them, which appeared in the *Gazette Musicale* towards the end of 1837. It was probably in recognition of the good service done to him by this review that Schumann shortly afterwards dedicated his *Grand Fantasia* in C to Liszt, a compliment which three years later Liszt returned by dedicating his *Sonata* in B minor to Schumann.

No less remarkable is it that at such an early date as 1849, if not before, we should find Liszt fully alive to the extraordinary powers which animated Wagner, whom he designated as "a skull-splitting genius" ("un génie si trépanique"), and for whom he at once predicted the unparalleled success which he eventually secured.

Of Joachim, too, he writes prophetically in 1852 as "un artiste hors ligne et qui peut légitimement ambitionner une réputation glorieuse. De plus c'est une nature tout à fait loyale, un esprit distingué et un caractère doué d'un singulier charme dans sa droiture et son sérieux."

He was the first, too, in Germany, to acknowledge Berlioz's extraordinary powers, and to bring his works to a public hearing.

With like prescience he readily recognised, at an early date, the makings of a great conductor in Hans von Bülow, which subsequent events have fully borne out. In 1859 he wrote: "Bülow especially should more frequently be seen at the conductor's desk. For such a vocation he has the necessary feeling, inclination, and talent." Again, in 1862, he writes: "Bülow's extraordinary success in Leipzig has greatly delighted me. He is the born *Protostat* of progress, and noble even to superfluity. Without his active co-operation as conductor and standard-bearer, a gathering of musicians at the present date would at least be an anachronism."

One has been too much wont to regard Liszt as a child of fortune, and as having been born under a lucky star. That from the very commencement of his career, when, during his early life in Paris (1829), he was giving lessons every day from half-past eight in the morning until ten at night, he always had to work hard for a living is made very apparent; and that he was by no means run after by publishers, but—at least in his early days—had to run about after them, is equally manifest. In his dealings with publishers, as well as with other people on business matters, his strict conscientiousness and high sense of honour come largely to the fore. Though he was often meanly treated and despitely used by others, there is not a suspicion that he himself was ever guilty of a mean action.

A large number of these letters are addressed to Dr. Franz Brendel, at one time editor of the *Neue Zeitschrift für Musik* and President of the *Allgemeiner Deutscher Musik-verein* (General German Musical Association), a Society founded by Liszt in 1861 for the advancement of art by the establishment of musical festivals, at which the revival of neglected masterpieces and the performance of compositions of the best living composers should be the first aim. They are specially interesting as showing the immense interest and trouble which Liszt took in rearing this bantling, which in its time has done excellent service, and still flourishes.

It does one good to read of the kindly interest that

Liszt always felt for his old pupils, and of the good advice which he continued to give them after they had left him. Nor was he by any means backward in his attentions to those who were not his pupils, but came to him for counsel. Under this head the case of Anton Rubinstein may be quoted. Writing to C. Klindworth in 1854, he says: "Rubinstein is a splendid fellow. With the exception of the 'Murls' (i.e., the Weimar confederation, which included Bülow, Cornelius, Pruckner, Reményi, Laub, Cossmann, &c.), he is the most remarkable musician, pianist, and composer that I have met among the younger generation and one of the most ambitious. He brought me some forty or fifty manuscripts (symphonies, concertos, trios, quartets, sonatas, songs, and a couple of operas, which have been performed in St. Petersburg), which, during the four weeks that he spent with me at the Altenburg, I read through with much interest." In writing to Rubinstein, whom he generally addresses as "Van II.," in consequence of his likeness to Beethoven, he does not, however, refrain (but in the kindest manner possible) from pointing out to him some of the shortcomings in his compositions. Except for a single early letter to his mother (his letters to whom La Mara hopes to include, with others which have not yet been forthcoming, in a future volume), the only blood-relation whom he addresses is his uncle, Dr. Eduard Liszt, a noble and highly important personage, who, as Procurator-General, died at Vienna in 1879. Addressing him as "cousin," Liszt regarded him as his dearest and most intimate friend. It is no wonder, therefore, that it was in his frequent letters to him that Liszt unburdened himself more freely than to any other of his correspondents.

Perhaps the most remarkable of all these letters is one addressed to his friend the Princess Wittgenstein in 1860. Written on September 14, the Feast of the Elevation of the Cross, it is couched in the most fervently religious terms imaginable. To some extent it serves as his "last will and testament," for therein he directs that after his death certain of his art-treasures, which he specifies, are to be given to his daughter Cosima, his son-in-law Von Bülow, and his cousin Eduard Liszt. Nor does he forget his brothers in art, Hans von Bronsart, Peter Cornelius, E. Lassen, Dr. Franz Brendel, Richard Pohl, Alex. Ritter, Felix Dräseke, Professor Weitzmann, and Carl Tausig; and expresses his wish that, having regard to the honour of Art and the inner worth of artists, they will carry on the work which they had begun with him. A ring and a crucifix are devised respectively to the Countess St. Crig and the Princess Constantin Hohenlohe, and sums of money to his copyist, Herr Grosse, and his secretary, Gaetano Belloni, who, "as a faithful servant and friend," accompanied him in his concert-tours throughout Europe in 1841-7, and at a later period, as a "Neudeutscher," assisted at his Berlioz and Wagner Concerts. He expresses his desire to be buried in a simple manner, without pomp, and, if possible, at night. "May eternal light illuminate my soul!" are his concluding words.

Messrs. Grevel and Co. having announced an English version of Liszt's Letters as in course of preparation by Miss Constance Bache, we have here spoken of them less in detail than we should otherwise have done, and look forward to reverting to them again at greater length on their appearing in an English dress.

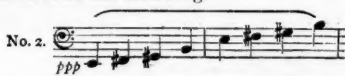
THE MUSIC OF "FALSTAFF."

No overture! No "introduction"! Verdi, with the zest of an eager boy, plunges at once into the action of the drama. Is this to be the rule in future?

In the opening scene, *Dr. Caius* comes to upbraid *Falstaff* for certain amorous demonstrations. (See "Merry Wives of Windsor," where *Slender* is the remonstrant.) The vocal parts being wholly declamatory, musical interest chiefly abides in the orchestra, and the very first bar is important:—



The first two chords for full orchestra have a suggestive weight of tone, but the great feature is the group of semiquavers. That figure, melodic and rhythmic, runs through the scene, now direct, now inverted. It is the expression of vivacity to which another brief passage acts as a foil, while having a direct application to the ponderous person of the fat knight. When *Sir John* calls upon *Caius* to hear his answer, the basses introduce the following:—

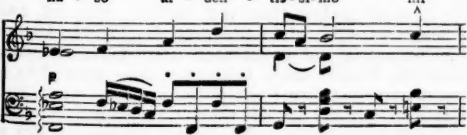
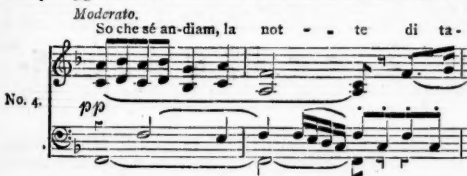


which is so often heard in the subsequent dialogue that one begins to look upon it as a *Leitmotif*. As a matter of fact, it goes no farther than the present scene. The foregoing, with a semiquaver triplet, very prominently used, makes up the chief thematic material. Little enough and simple enough it is, but it suffices for the noisy altercation on the stage, as treated with abundant ingenuity.

Irate *Dr. Caius*, going away, vows that, for the future, he will associate with those "that have the fear of God," to which *Bardolph* and *Pistol*, accompanying him to the door, ceremoniously respond with a burlesque "Amen"—canon in the major second above—



Falstaff examines his tavern bill, and in the ensuing conversation with his henchmen has a passage of real vocal melody which is interesting as one among many suggestions of Mozart contained in the work—



From this point to the end of the first part of the act is a long harangue for the knight, broken only by a few short passages for his attendants. The music varies considerably, passing from amorous apostrophes to contempt and anger as *Bardolph* and his fellow refuse to carry the letters. Much of it is a kind of modified Verdi—tempered, chastened, lightened, but unmistakable. Here is an example—



Again the orchestra has a theme easily recognisable—



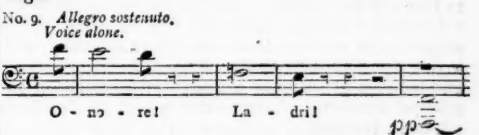
and much insisted upon by the composer as the knight boasts of his coming conquests, till, warming with his theme, he breaks into strains of ponderous vivacity—

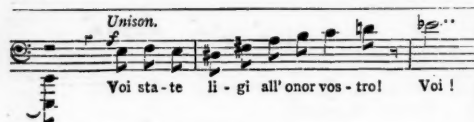


On the refusal of *Bardolph* and *Pistol* to act as panders, *Falstaff* calls his page and charges him with the letters, the orchestra, meanwhile, being as light and dainty as possible—



This lasts no longer than the exit of the boy. There is a sudden silence, and the knight turns upon the fastidious mutineers with mingled contempt and anger—





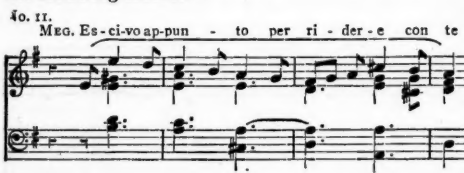
This, heightened by contrast, is a master-stroke, and, listening, one supposes that the effect of the E flat on the word "Voi!" is withering to the delinquents.

I have quoted largely from the first part of the opening act in order that some idea as to the character of the music might as soon as possible be obtained, and readers will now understand that, while not employing set musical forms (which no one expected he would do), the composer deals with each sentiment or situation as it arises, unfettered by systems, and that his style and method, though retaining Verdian characteristics, lean towards the clearness and simplicity of older masters in comic opera.

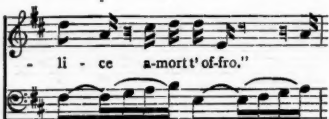
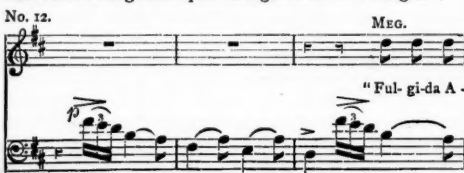
In the second part of the act we have the concerted vocal music as to the sprightliness and charm of which so much has been said. First of all, the four women meet, and Sir John's amorous letter is read. The mirth of the opening dialogue has this orchestral expression—



frequently repeated, and the tunefulness and simple charm of the vocal passages may be represented by the following extract—



The reading of the letter is attended by one of the touches of musical humour which abound in this opera. Waiting upon the actual words of *Falstaff* are passages (unaccompanied) in which one seems to see the bowings and posturings of the fat knight—



Between this and the interjected comments of the women there is a wide difference of treatment, so as to throw it into relief. Another happy touch is the "doubling" of the reading by one or other of the eager ladies as they look over *Alice's* shoulder, and, in one place, even its quadrupling. The letter perused and laughed at we have a delightful example of the gossips' concerted chatter—that which at the Scala evoked a tempest of applause. It is all as simple as

possible, but with simple means great masters often work out their ends. Listen to the clatter of tongues—



The quartet becomes a nonet when *Ford* and his companions appear in the garden, but the character of the music does not change, although the men introduce some new themes, such as these—



Through the whole of the scene the spirit of the foregoing is sustained, though the manner varies, as when, for example, *Pistol* acquaints *Ford* with *Falstaff's* design upon his honour—



We now come to a first instalment of the love music for *Anne* (*Nanette*) and *Fenton*. It is a tranquil strain (*Allegretto*) having an effective foil in the bustling concerted piece just ended—



The merry women interrupt these chaste discourings, the orchestra hailing them with a congenial theme which enters largely into the scene it opens—



It is to the accompaniment of this hilarious subject that the women discuss *Falstaff*, styling him a bull, a mountain of lard, and so on, while anticipating their revenge. Presently, the "wives" having retired, the suspended love music is resumed, gradually warming to stronger feeling than that before expressed, and losing somewhat of its previous simplicity. All the characters in the nonet soon come together again, and the themes used before are now treated in a more extended form; the vivacious vocal music (the orchestra simply doubles the parts) running on in the most fluent manner, and babbling, as though, like a

mountain stream, it could not help itself. Towards its close *Fenton* throws in a sentimental strain—

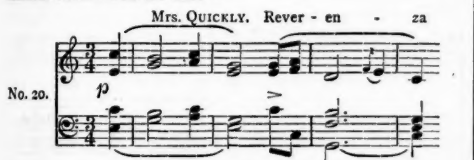


his broad *cantabile* passing with slow grace through the ebullient music of the other parts. In the sprightly humour of the nonet the first act ends, leaving the student of its pages to wonder at the sustained gaiety which there receives refined and classic expression.

There is a suggestion of the "Beer Song" in "Marta" about the orchestral passage which, at the beginning of Act II., attends the professedly penitential return of *Pistol* and *Bardolph* to their chief, who is enjoying his sack—



The henchmen introduce *Mrs. Quickly*, who makes obeisance in time to the orchestra, which seems to make obeisance no less—



Observe, also, the suggestion of finicking hesitancy in a passage preceding wily *Mrs. Quickly's* statement—

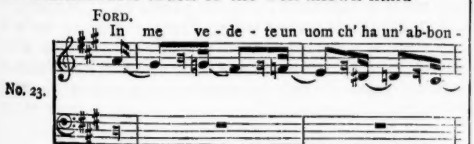


It is by such touches as this that the opera well repays close examination. The duet following is extremely flexible in point of musical expression. There is no specially salient feature, the object throughout being the best illustration of the particular sentiment without reference to anything else. As *Mrs. Quickly* reverentially takes her leave, the passage shown in Ex. 20 above is repeated.

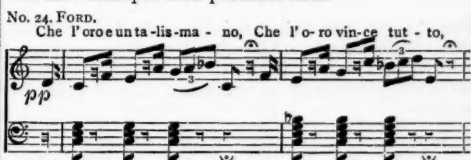
The soliloquy of the beguiled but, in his own feeling, triumphant knight is not a remarkable section, nor is it long. *Pistol* announces the disguised *Ford*, and another duet begins. In this number the composer appears more like his old self than, perhaps, in any other. The opening passages of recitative are attended by an orchestral theme quite familiar in character—



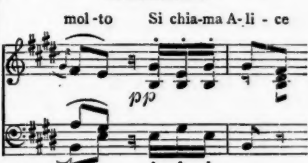
A little later, when the pretended *Mr. Brook* (called *Fontana* in the libretto) comes to the point, there is an unmistakable touch of the well-known hand—



Another example soon presents itself—



and all are interesting as continuing, so to speak, amid many modifications and much that is new, the absolute identity of the composer. *Signor Fontana* continues his story in an *Andante*. He refers to the lady with whom he affects to be in love, and the following elegant passage gives another reminder of Mozart—



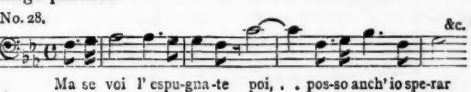
There is a second theme (*poco string.*) which completes the material of the solo—



Subsequently, when *Signor Fontana* refers to the unaccommodating virtue of the lady, a chromatic passage of 6-3 chords is Verdi "all over"—



Falstaff is to undermine the troublesome obstacle in the way of his visitor, and the suggestion comes in large phrases—



THE MUSIC OF NEGATION.

BESIDES the somewhat rudimentary function of soothing the savage breast, the youngest and most modish of the arts has a number of other powers, privileges, and charms. The whole music of the stage, from the most subtle music-drama to the conventional "slow music" of popular melodrama, owes its existence to the descriptive power of the art, and both parties in the modern warfare between "absolute" and "descriptive" music must recognise the fact that the art does possess such a power, at least for a large number of persons. It is given to music to suggest almost every emotional state of the mind and feelings, with an intensity beyond verbal expression; although it cannot by itself direct the thoughts of the hearer to any definite picture or mood, it can carry its descriptions or its emotional or descriptive portraiture farther than any words can do, when once the impulse has been given, whether by words in a song, a descriptive "programme," or action on the stage.

In one particular direction its powers are entirely, or almost entirely, limited; it can show us what there is to be seen, and help us to realise even the details of a landscape, as in the Pastoral Symphony and elsewhere, but it cannot bring before us the absence of certain features; it can tell us what the heroine of an opera is feeling, but it is powerless to suggest what she is not going through; and, in short, the musical setting of negatives must for ever remain a difficulty to the thoughtful composer—of those negatives, that is to say, which may be called pure negatives, for of course the absence of light is identical with darkness, the absence of sound identical with silence, &c. It has occasionally been found possible to express not merely negation of certain definite qualities, but nullity, pure, simple, and complete. Haydn's naive representation of Chaos at the beginning of "The Creation" is, of course, masterly, especially if the period at which it was written be considered; but it is safe to say that no one who heard it without knowing its title would guess what it was meant to represent. Perhaps the greatest masterpiece in this kind is the *Finale* of Chopin's "Funeral March" Sonata, a movement which can hardly fail to suggest the thought of utter annihilation. "Without form, and void" it is, but with the desolation of a world extinguished rather than that of a still uncreated planet. Though a fairly continuous rhythm is felt, melody and harmony are alike absent, for their absence is only made more conspicuous by the momentary suggestions of each that appear but to be swallowed up in the wild waste of nothingness. Beside this, the climax of *Iago's* godless creed, "*La morte è la nulla*," in Verdi's great opera seems brought about by a trick of the most obvious kind.

But it is not of pure negations such as these that I would speak. The every-day difficulty of the composer is to know how far he ought to go in the direction of suggesting, as much as in him lies, the quality or mood that is asserted to be absent in the words he sets. Two very conspicuous examples of the reality of this difficulty have lately come before musicians in London. Lord Tennyson's death has had the result of adding innumerable musical settings to the already large number of those which had been written to his famous "Crossing the Bar." The list of composers now ranges from Professors Stanford and Bridge down to sundry amateurs. In the poem there are two lines which happen to come in the same part of their respective stanzas:—

And may there be no moaning of the bar.
And may there be no sadness of farewell.

In examining a number of these settings it becomes clear that the composers have divided themselves into two classes in setting these lines. One party, with Professor Stanford at its head, refuses, either entirely or almost entirely, to give to the music the touch of gloom that seems to be suggested by each of the above lines, arguing, no doubt, that the words convey to a thoughtful reader no such suggestion. The other side, and it is by far the most numerous, is represented by Dr. Bridge's unaccompanied setting for four voices, in which he manages to convey in the harmonies a distinct suggestion of the "moaning" and the "sadness" alluded to. Which is right?

I mentioned two examples of the dilemma in which composers find themselves placed. The second occurs in Tchaikowsky's opera "Eugène Onegin," produced last autumn. The characters of *Larina's* two daughters, *Tatjana* and *Olga*, present that marked contrast which is so very usual in fiction and so rare in life; like *Minna* and *Brenda*, or like *Agathe* and *Aennchen* in "Der Freischütz" (is it not a reproach to English operatic managers that it is necessary to mention the name of the opera in which these characters appear?), one is all sentiment, takes herself most seriously, and, as a matter of course, ends more or less tragically; while the other is nothing if not light-hearted, and one can imagine that the part might have been interpreted even skittishly by a less massive singer than the lady to whom it was allotted. In an aria in the first act, *Olga*, as the cheerful sister is named, describes her own nature, beginning thus (the English translation seems to represent the meaning fairly enough, though the German version is a good deal stronger):

My talent's not for meditation,
I've not the slightest taste for dreams;
On balcony I take no station,
To sigh beneath the moon's soft beams.

The strain to which these words are set is of the gloomiest description, and at the words "to sigh," three times repeated, the flute and voice carry on a most poignant little dialogue. Subsequently the air gets rather more cheerful, but the return of the sombre opening stamps the whole song with a character entirely at variance with what seems to have been the librettist's intention. Of course it is just possible that the proper tradition of the song is that it is pure burlesque; but, if so, the joke is carried rather too deep for ordinary mortals, and in so careful a performance as that given it is unlikely that this would have been allowed to escape notice, more especially as a burlesque song, in a later scene, was duly made as comic as the very limited powers of the singer would allow. It is fairly clear, I think, that Tchaikowsky is wrong in thus suggesting the qualities that are being described as absent, and it is very easy to see what absurdities might result from too general an adoption of his practice. What of the church composer who in setting the words "There is no peace to the wicked" should suggest the quality denied by introducing a pastoral movement on a pedal bass? What of a music hall song whose catchword "No fear!" should be set to music expressing terror?

Should we be right, however, in embracing altogether the theory that the suggestion of a thing by its opposite should never be permitted? It will be of service, I think, to take a few examples at random from the acknowledged masterpieces of the art, and see if some definite and satisfactory conclusion cannot be arrived at.

If we begin with Beethoven we shall be left still in doubt; for the same hand that wrote the "Calm Sea and Prosperous Voyage," with its splendidly graphic effect at the words—

Keine Luft von keiner Seite!
Not a breath from any quarter!

—in which it seems as if the singers had not breath enough to sing more than one syllable at a time—has also created that wonderful close of the Mass in D, where the prayer for peace, “*Dona nobis pacem*,” is emphasised by the introduction of warlike strains, giving most dramatic point and suggestiveness to the words of the Office. It will be seen on consideration that these two examples correspond exactly to the two divergent styles of treatment just spoken of.

In Schubert’s “*Wanderer*” it is quite clear that an additional effect is reached, and surely it is a legitimate one, by the suggestion of peace and rest at the words “*Wo bist du, wo bist du? mein geliebtes Land*,” coming, as it does, between the restless strains that show us the condition of the mental wanderer with his constant longing for the unattainable.

It would be useless to multiply instances from dramatic or lyrical compositions to illustrate the diversity of practice among musicians in this respect; but it is not really difficult to see that, as a matter of fact, one principle underlies this diversity, at least with the greatest models. That principle appears to be this: if the image called up by a word or phrase be strong enough to turn the thought of the reader or listener to itself, momentarily away from the main subject of the piece, such a change must be reflected in the music. If the impending evil or the unattainable good is presented vividly enough to make us think of it, for however short a time, as in the Mass in D and the “*Wanderer*,” then the music must take cognisance of the episode. To go back for a moment to the two instances spoken of at first: Tchaikowsky’s light-hearted heroine exists only as a foil to her serious sister, and we have no desire to imagine all the possible moods she might have passed through; it is enough to know that she is not sentimental or given to sighing, without bringing before our minds the idea of the sighs which she does not heave. Tennyson’s poem is on rather a different footing, for while it is possible to maintain that it expresses the serenity of peaceful departure, and only refers to the “*moaning of the bar*” and the “*sadness of farewell*” as evils that are scarcely feared or even thought of, it will be clear to the ordinary reader that the lines convey an earnest desire to escape from two accompaniments of death which are a very present dread in the poet’s mind. So that in this case each party may find support. In cases where there is a possibility of question as to the right and wrong way of treating such words as these, it may safely be said that, as it is better to err on the side of reticence rather than on that of exaggerated expression, the safer course will be to avoid rather than to seek out such suggestions in the words to be set. On the other hand, it is equally certain that not seldom effect, and even legitimate effect, may be sacrificed, from an excessive dread of offending against that purity of art which all true musicians must desire to preserve.

J. A. F.-M.

WAGNER AND RICHTER.

In a recent number of the *Guide Musical* appear some very interesting anecdotic reminiscences of Wagner, communicated to a contributor by Dr. Hans Richter. The famous Conductor, it will be remembered, after fulfilling a long engagement as a horn player in the band of the Kärnthnerthor Theatre in Vienna, was recommended by Esser to Wagner, then in need of a copyist, and proceeded to Triebtschen, near Lucerne, where he spent upwards of a year (October, 1866—December, 1867) under his roof, and made the first fair copy of the “*Meistersinger*.” Of his early experiences, Dr. Richter speaks as follows:—

I was installed in a room on the upper story of the villa, and during the first three months of my sojourn lived there absolutely alone, taking even my meals in solitude. Wagner’s study was just under my room, and there he worked, as a rule, all the morning without interruption. He was then engaged on the “*Meistersinger*,” and when he had finished a page of the score he used to bring it to me himself, often with the ink still wet; and I, in my turn, set to work to copy it immediately.

In the afternoon, after the mid-day meal, which was regularly served at one o’clock, I was with equal regularity expected to accompany Wagner on his walk, which always lasted several hours. On these walks Wagner generally appeared to be deeply absorbed and did not speak. I imagine that he was still engaged in composition. However, he insisted that I should always accompany him. At that time I was still extremely shy and reserved, with little experience of the ways of society; but as these walks were to a certain extent part of my duty, I fancied that it was obligatory upon me to entertain the master who strode silently by my side. Goodness knows what tortures I underwent in my efforts to find subjects likely to interest him! I positively trembled as I started the dialogue on the spur of the moment. One day, shortly after my arrival—it was, I think, our second or third walk—I thought I had hit upon a capital subject, and ventured to sound Wagner upon his own works. “*Can you tell me, Herr Wagner, which opera you prefer, ‘Tannhäuser’ or ‘Tristan’?*” Wagner burst into a loud fit of laughter, and replied, “*How can you ask me such a silly question?*” That was all his answer, and the conversation ended there! From that day I never ventured to break silence, unless Wagner gave me the lead, so that our walks became more silent than ever.

Finally, on Christmas Day, after I had been nearly three months in his house, I was invited for the first time and presented to Madame Cosima Wagner. From that day onward I was treated like one of the household, and dined every day and spent every evening in the family circle. Every evening Wagner used to read aloud. At that date the stories of Hoffmann were in great favour, and Wagner read them incomparably, with the utmost animation.

In this connection, I remember that when “*Tristan*” was first put in rehearsal at Vienna, in 1862, Wagner came one day to read his poem to the artists, in order to enable them to enter into the spirit of the work. Some of them afterwards declared that if Wagner had devoted himself to the histrionic career he would certainly have become the most remarkable actor of his time. He accompanied his reading with a wealth of gesture and of facial play which—to quote the words of one of the artists of the Burg Theatre—while betraying his complete ignorance of the tricks of the trade, nevertheless revealed an extraordinary talent in diction and representation.

I have mentioned that Wagner’s workshop, where he was engaged on the score of the “*Meistersinger*,” was exactly underneath the room which I occupied in his house. During the thirteen months which I spent at Triebtschen, I can positively state that I never once heard the sound of the pianoforte in his room. This shows that when composing or noting down his ideas he was never in the habit of trying how it would sound on the pianoforte.

In reply to a question whether Wagner ever consulted him on the use of the different instruments, Dr. Richter replied with a smile—

No. On this point Wagner had no need of advice. He was better informed than any one else. On one single occasion, however, he came up to my room with a page of his score still unblotted, and, pointing out a passage, said: “*Do you think that this phrase can be performed on the horn at so rapid a tempo? Isn’t it too difficult?*” The passage in question is in the *Finale* of the second act of the “*Meistersinger*,” where the horn takes up the theme of *Beckmesser’s* Serenade. I examined the passage and reassured him immediately: “*Certainly it can be played, but it will sound very queer and nasal.*” “*Capital!*” cried Wagner, “*that’s exactly what I meant it to be. It is sure to have a comic effect.*” And accordingly I had to take my horn and play the passage over several times, each quicker than the last. Wagner was overjoyed; the effect was exactly what he had intended.

I had brought my horn with me from Vienna, and in the summer evenings I used to take a boat and row off to a little islet opposite the villa, where, ensconced in the long grass and undergrowth, I would play on my favourite instrument till I was out of breath. Next day Wagner would question me: "I say, Richter, what were you playing yesterday evening?" "Well, Meister," I would reply, "it was a passage from the 'Meistersinger,'" and Wagner would smile and appear delighted.

Soon a regular legend grew up on the banks of the lake about this horn which every evening used to waken the echoes of the little islet. People heard the sounds, but could not see the performer, and used to rack their brains guessing where the music came from. At last an Englishman, more enterprising than the rest, determined one evening to solve the mystery. I was playing away as usual, absorbed in one of the most beautiful passages, when suddenly I saw the reeds divide and a boat suddenly appeared with the son of Albion therein. When he saw me he exclaimed: "At last, I have found you! You then have been playing the wonderful music. Let me thank you, sir, for the pleasure you have given me on so many evenings."

Fifteen years after this incident I was at Oxford, where the University had conferred on me the honorary degree of doctor, and after the ceremony an imposing personage came up to salute me. It was none other than the Englishman of the island, who had since become one of the most distinguished professors of the University. We shook hands cordially, and as he recalled to me the circumstances of our first meeting, he spoke of the pleasant memories associated with it. "Well," replied I, "it was indeed an experience worth remembering; for you can boast that you were unquestionably the first to hear selections from the 'Meistersinger.'"

The following curious anecdote is of interest in connection with that brilliant brochure "Der Fall Wagner," the author of which, Frederick Nietzsche, a distinguished philosopher, assailed the principles of the Wagnerian system—of which he avowed himself to have been once a devoted admirer—in the most trenchant style:—

Wagner had a servant, a sort of *factotum*, in whom he had the most absolute reliance. He was a Swiss, named Stöcker, and used to wander about the house at all hours in his shirt sleeves wearing a cap with huge red tuft. He was a very knowledgeable man, mind you, seeing that he acted as general servant, coachman, valet, and gardener, and, in consequence, he was treated like one of the family. At meals, while he waited, he used to join in the conversation, and would even address the guests, to Wagner's great amusement. Frederick Nietzsche, who, at this time, was a professor at Basle, used often to visit Wagner on Sundays. One day he arrived with a parcel of music under his arm. "Ah!" he said as he came in, "to-day I have brought you one of my compositions. If you have no objection, I will play it for you with Richter." Had a thunderbolt struck the house it could not have produced a greater effect than this proposal. Wagner seemed petrified. He had never imagined that this Nietzsche, who had hitherto shown himself a devoted admirer of his works, this philosopher who had interested him by his profound and original views, was a musical composer as well. At any rate, up to that hour there had never been the slightest hint of such a thing. What was he to do? Nietzsche had already opened the pianoforte, and he had to sit down by his side to play his composition—an overture for four hands. Hardly had we begun when Wagner's face grew dark. At the end he was pale with fury. I anticipated a terrible storm, but he had the self-control to contain himself in Nietzsche's presence. Without saying a word he got up and left the room—or, rather, darted out of it. Tableau! I was at a loss how to control my countenance before Nietzsche, when the door opened and Wagner returned, literally shaking with laughter. "Well, I never!" he said; "that Stöcker is a funny fellow! What do you think he did when he saw me coming out in such a rage? Why, he laid his great hand upon my shoulder, and said, in his broadest Swiss dialect: 'I say, master, I don't think much of

that!'" A general laugh greeted this sally. The storm had blown over. But thenceforth Nietzsche never alluded to his compositions again.

It is worthy of note, as a writer in the *Allgemeine Musik-Zeitung* has pointed out, that four years after the incident related in the foregoing anecdote—which certainly does not reflect creditably on Wagner's courtesy or good feeling—Nietzsche published his work, "The New Birth of Tragedy from the Spirit of Music," full of admiration for the genius of Wagner; while his brilliant palinode, "Der Fall Wagner," was not written till 1888. It is impossible, therefore, to ascribe Nietzsche's revolt to wounded *amour propre* on account of Wagner's boorish treatment of his efforts as a composer.

In conclusion, it is interesting to learn, on Dr. Richter's authority, that Wagner's estimate of Mendelssohn was decidedly more favourable than that generally ascribed to him. In particular he often expressed to Dr. Richter his great admiration for the "Hebrides" Overture. As for Brahms, it should be borne in mind that Wagner's depreciatory attitude was, in a measure at least, the result of imperfect acquaintance with his works, to say nothing of the efforts made in some quarters to pit the younger master against him.

THE Leipzig Conservatory has just celebrated its jubilee. Though the "idea and the foundation of the Leipzig Conservatorium" are generally attributed to Mendelssohn, yet the idea itself was suggested to him by a certain Saxon advocate named Conrad Schleinitz, who, in the thirties, was the centre of musical life in Leipzig and an intimate friend of the composer of "Elijah." The first step towards its practical foundation was, however, due to Mendelssohn, who, in 1840, petitioned Kreis-director Paul von Falkenstein to obtain the King's sanction to use a sum of 20,000 thalers (£3,000) which had been bequeathed to His Majesty as trustee by Oberhof-gerichts-rath Dr. Heinrich Blümner (d. 1839), "zur Begründung eines neuen oder zur Unterstützung eines bereits bestehenden gemeinnützigen vaterländischen Institutes für Kunst und Wissenschaft" (for founding a new or assisting an already established public national Institute for Art and Science). Mendelssohn asked that the money be used "zur Errichtung und Erhaltung einer gründlichen Musikschule in Leipzig" (to establish and maintain a thorough music school in Leipzig), and his request was granted in November, 1842. A board of directors was next decided upon, among whom were the above-mentioned Schleinitz and Friedrich Kistner, the famous music publisher. After the settlement of the usual formalities, an announcement was published in the *Allgemeine Musikalische Zeitung* (January 18, 1843), and in other papers, containing a prospectus of the recently founded Institution. This prospectus contained the names of Mendelssohn, Hauptmann, Ferdinand David, Schumann, C. F. Becker, and August Pohlentz, but before the opening ceremony the last of these illustrious musicians died (March 10, 1843). He was never professor of singing in the Conservatorium, as stated in Grove's Dictionary, Vol. II., p. 115, the place appointed for him being filled by Frau Bünau-Grabau. Some lessons were also given by Madame Schumann, Plaidy, Böhme, Wenzel, and Moritz Klengel. The prospectus further states that the fee for tuition, payable quarterly in advance, was eighty thalers per annum (not seventy-five, as generally stated), and that the income derived from Dr. Blümner's legacy was, by the grace of the King, to be devoted to the establishment of free scholarships for poor natives. This announcement

was followed by another, dated February 8, 1843, in which notice was given that the classes would meet, and lectures be delivered, on April 3. It seems, however, that April 1 was afterwards chosen for the opening ceremony, but that, through the instrumentality of Mendelssohn, the date was altered to the 2nd, owing to the "ominous import of the 1st of April!" On that day the Music School was opened (it was first called "Conservatorium" in 1844) with twenty-two pupils on its books, the first to sign his name being the Dresden composer and teacher, Herr Theodor Kirchner. In the course of the first academic year the number of pupils rose to upwards of sixty, and in consequence the professorial staff had to be enlarged, when Rudolf Sachse, E. F. Richter, and others joined it. The first public "Prüfung," or examination, was held in the old Gewandhaus, in the presence of about 800 persons, on March 29, 1844. No English names, however, appear on the list of those who took part, but Schumann's biographer, W. von Wasielewski, played the violin. This was so successful that another followed on October 18, 1844, when among the pianoforte players we find the name of Otto Goldschmidt. In this year Schumann retired, and, in the place of Ferdinand Hiller (who had undertaken the direction of Mendelssohn's composition class when the latter went to Berlin), Gade was instituted. In March, 1845, Mendelssohn returned, and in the following year Moscheles was induced to leave London and undertake the principal pianoforte classes, a post he continued to occupy until his death in 1870. Ferdinand David was then at the head of the violin classes, and retained this position until 1873. On Mendelssohn's death, Julius Rietz, then conductor of the Leipzig Opera, was called to fill his place, which he occupied until 1860, when he withdrew to Dresden to take up the duties of conductor at the Court Opera. He was succeeded by the present Principal, Dr. Carl Reinecke. Conrad Schleinitz was lay head until his death in 1881, since when Dr. Otto Günther has been (and still is) director. In 1868, when the Conservatorium celebrated its twenty-fifth anniversary, the number of pupils who had studied there was 1,600; in 1883 this number had increased to upwards of 4,000, and at the present time the number of past and present pupils is more than 6,200, of which 970 are present. Up to 1883, 439 English students had entered their names, but this number has been largely added to in the last ten years. In 1887 the New Conservatorium was opened with truly Teutonic festivities, and on March 10, 1893, the Jubilee was celebrated. The King was present; concerts were given at which a new "Festouvertüre" by Reinecke, with choral *Finale*, was played by the pupils; Dr. Günther delivered an oration; and the proceedings closed with a performance of the immortal "9th," under Hans Sitt's direction. In the evening performances were given in the Albert-halle, followed by a banquet and a ball. It is unnecessary to give a list of eminent musicians who have studied at the Leipzig Conservatorium (it would, indeed, be an easier task to give the names of those who have not). Such a list would include the names of Joachim, Grieg, Stanford, Sullivan, and many another now well known to fame. It is worthy of remark that Professor Friedrich Hermann, professor of the violin at Leipzig Conservatorium, entered as a student in 1843, and became a member of the teaching staff in 1848, a post he still occupies with credit to himself and the Institution.

A CORRESPONDENT writes to a contemporary pathetically deprecating the "repeats" in symphonies generally and the "Eroica" particularly. Waiving

the fact that in this particular work the repeats are neither so numerous nor extensive as in most, we wish to point out that this is a very typical remonstrance. "In these days," says the correspondent frankly, "people want to get on, they do not want to go back." This is, alas! too true, and the same sentiment was still more bluntly expressed the other night at the production of Thomas's opera "The Golden Web." The gallery took it into their heads to suppress all attempts at encores, and in the middle of the first act, when the applause caused some momentary delay, one of the "gods" shouted to the conductor: "Git on, Bunning! Git on with it and let us git 'ome!" Observe the British love of art! People will wait for hours to get into a theatre or concert, but once the performance begun, their one idea is that of Christopher Sly: "An excellent piece of work; would 'twere done!" Shakespeare, you see, knew the vulgar mind as he knew everything else, and hit it off exactly in that one sentence. The way our stall and balcony audiences trail in half-an-hour late is bad enough, but the way they make a wild stampede when the end of the entertainment is drawing near can only be described as a disgrace to our boasted civilisation. We have often said that were the programme only twenty minutes in length a certain section of the audience would come ten minutes late and depart ten minutes before the end, from force of habit. Not but what there are symphonies in which the repeats might very well be dispensed with, but (with the exception of the *Scherzos* of Nos. 7 and 9, the omission of the repeats in which is justified by tradition) the Beethoven Symphonies are not among them. Mere duration should not matter—indeed, it should be a positive merit—if the work be really fine. Did not Beethoven play his first four Symphonies all in one programme—with repeats too? And did not Hans von Bülow, a few years ago, give a Concert somewhere in which he played the Choral Symphony twice through? With an interval of half-an-hour between the repetitions, it is true, but it must have been a strain on the audience. The great conductor declared that in this way only could the sublime work be properly appreciated. Perhaps so, but as an eminent critic lately remarked of "Siegfried," it demands a higher race of listener.

In his letter, which will be found in another column, the Editor of the *Overture* asserts of critics (1) that they are all on a level; (2) that they lay claim to infallibility; (3) that they claim superiority over those whom they criticise. (1) Our esteemed correspondent admits that some critics are cultured and honest gentlemen; but he says they are all on a level because "they all wear the same domino and mask." Is that so? Is the "domino and mask" of the critic of (say) *The Times*, or the *Daily Telegraph*, or the *Athenaeum* the same as the "domino and mask" of the critic of (say) the *New Cut Observer*, or the *Old Kent Road Gazette*, or the *Petticoat Lane Pioneer*? We trow not. Anonymous critics are identified with the journals on which they write, and take rank accordingly. To say they are all on the same level is to say that journals are all on the same level—which is "flat burglary." (2) After asserting that critics "do" lay claim to infallibility, our correspondent admits that the critic's infallibility is derived from his "million readers," who, we are told, "will think far more of him than they do of the Pope." How this proves that the critic "lays claim" to such homage we fail to see. (3) The contention that critics "claim" superiority over those whom they criticise is, at first sight, more

plausible, but will hold water even less than the arguments we have numbered 1 and 2. A critic's power of estimating artistic work is based solely on his power of comparing that under examination with other examples of a similar kind, or, at any rate, with a standard of excellence which he has derived from other examples. "Good" and "bad" are not absolute, but relative terms. If a critic write disparagingly of a work or a performer, it implies, not that he thinks he can produce better work, or considers himself a better performer; but that he has heard or seen works, or performances, that he thinks better. For this reason the most valuable possession of a critic is experience—which explains why many amateurs, who know comparatively little of the technique of art, are, nevertheless, excellent judges; while young musicians, with much technical knowledge but little experience, are apt to go astray. These last cannot "place" anything; their judgment of artistic work is not an estimate of its comparative value in relation to the highest standards, but a simple record of its absolute value in relation to them. This, of course, is not Criticism at all, but Impressionism.

THE *Musical Standard*, also replying to the remarks on criticism which occur in our last issue, says: "Something would be gained if our critics simply gave their personal impressions and did not pretend to be infallible. The god-like attitude they take, when, hidden behind the cloud of the editorial 'we,' they hurtle forth their thunderbolts against some new composer, is too irresistibly funny to those who know the stuff of which the majority of critics are made." The simplicity revealed in these sentences is quite staggering. Our contemporary would evidently have us believe that when a critic speaks in the plural it is a proof that he is putting forward, and claiming infallibility for, opinions which are not his own. If the remarks we have quoted do not mean this then we confess our inability to understand English—or that of the *Musical Standard* to write it. But perhaps our rosy-cheeked contemporary meant to suggest that the "we" of musical criticism is taken literally by the public, and regarded as representing a sort of committee of members of the editorial staff, who discuss matters with the musical critic before they allow him to write his article. . . . Seriously, does any one suppose for a moment that, as regards opinions, it makes the slightest difference either to a writer or his readers whether in the course of an article he uses "I," or "we," or neither? With respect to the supposed claim of critics to infallibility we have only to say that it is to be found nowhere but in the minds of those who assert its existence.

In the course of a sympathetic and, on the whole, accurate little biographical note on Professor Marshall Hall, a musical contemporary says: "A few years ago, Mr. Marshall Hall, disgusted with the state of musical affairs in England, left his native country, and is now the occupier of the 'Ormonde' Chair of Music at the Melbourne University." This sentence carries a meaning entirely at variance with facts. Mr. Marshall Hall "left his native country," not because he was "disgusted" with the state of its "musical affairs"—this would, on the contrary, have been a reason for staying at home in order to mend matters—but because he had accepted the post he now holds. When that appointment was offered to him, Mr. Marshall Hall was living in London; but as it

naturally occurred to him that a continued residence in town would not be altogether favourable to the efficient performance of professional duties at the Antipodes, he left. But what does our contemporary mean by "disgusted with the state of musical affairs in England"? This is one of those vague phrases that, sounding well, but meaning nothing in particular, serve, no doubt, admirably as safety valves for a soured temper, but are otherwise the bane of literature, and, indeed, of conversation. Let the general term "musical affairs" be resolved into particular instances, and we shall then be better able to judge whether or no Mr. Marshall Hall had reason to feel "disgusted."

MR. W. BEATTY KINGSTON, writing upon Liszt in the *Daily Telegraph*, observes: "On the 31st of the ensuing July I received a telegraphic announcement of Liszt's death. It is a sad thought for every English musician that the excessive fatigues imposed upon him during his sojourn in London completely broke down his already failing strength, and that, after leaving this country, he never really rallied from the exhaustion which was only too manifest in his appearance on the eve of his departure, when I pressed my lips upon his wonder-working hands for the last time." This may be picturesque, but it is not accurate. In point of fact, all the statements personal to Liszt are erroneous. During his stay in England the composer-pianist never showed any signs of special fatigue, nor did he express any feeling of it. His vital power was the wonder of all who saw him. He continued his habit of rising at 5 or 6 o'clock in the morning, and on his way from Dover to Calais he said that, if spared another two years, he would certainly re-visit this country. With regard to circumstances which may have hastened his death, the fact should not be overlooked that, after leaving England, he travelled to Antwerp, thence to Paris, where he caught cold, thence to Weimar, thence to Luxemburg, thence to Bayreuth, for his granddaughter's marriage, back again to Luxemburg and again to Bayreuth, where, though he had to be carried to the theatre, he insisted on attending the Wagner performances. Whether all this travelling and excitement had to do with his decease we cannot say; one thing is certain: he was quite well and hearty on leaving England.

THE probably unique private correspondence which passed between the late ill-fated King Louis of Bavaria and Richard Wagner has, for obvious reasons, so far been strictly withheld from the public. Some of the letters written by the King in 1864-5, together with some verses addressed to him by the composer, have, however, just found their way into the columns of the *Wiener Fremdenblatt*. The originals had, we are credibly told, been copied years ago by a lady moving in high social circles in the Bavarian capital and now residing in Vienna; and while there is no reason, from intrinsic evidence, to question their genuineness, our Viennese contemporary has no doubt cheerfully taken upon itself the onus of the indiscretion involved in their unauthorised publication. Without possessing any particular historical value, the few letters in question are distinctly interesting as presenting the relations existing between composer and King in a clearer light than has hitherto been available, and assist us in forming a more accurate opinion of the remarkable character of the latter.

A MUSICAL contemporary has drawn attention to a statement, said to have been made by Dr. Parry or Dr. Mackenzie, or both, that "the sonata (form) has been played out, and the opera overture has no longer a *raison d'être* in the scheme of dramatic music." We have only to say that if the meaning be that the capacity of the sonata is exhausted, and that the opera overture has ceased to have significance and acceptance, we traverse the judgment most positively. With regard to the sonata form, Beethoven has shown, in his pianoforte works of that class, how, by developments and modifications, a skilful and gifted composer can endow it with freshness and new vitality. The sonata form is exhausted only in the sense that our living composers have not the genius to re-animate it. With regard to the opera overture, will those who say that it is played out be good enough to tell us why, at representations of the "Meistersingers," "Fidelio," "Der Freischütz," "Tannhäuser," and half-a-dozen other works, the orchestral introduction is more eagerly heard and loudly applauded than almost anything else? The lesson is that we should avoid the use of sounding generalities, which, when looked into, prove as hollow as a drum.

WE all know how, from time to time, friends accounted by us as belonging to the "salt of the earth" drop out of the private circle and leave behind them a precious memory to be cherished by no more than a few. Thank heaven, there are many such—men and women unknown to the busy world, but really doing more than the fussy and self-assertive to keep it sweet. The writer of these remarks puts on record, with regret, but with admiration for long years of quiet and unobtrusive virtues, the death of Mrs. Littleton, widow of the late head of the firm of Novello, Ewer and Co. The event took place on March 15, at 19, Fellows Road, and the deceased lady's remains were laid to rest at Lee Cemetery, with those of her late husband. Mrs. Littleton's memory—wholly pure and fragrant—will be cherished not only by her surviving family, but by all who had the privilege of her acquaintance. They have the consolation of knowing that she "sleeps well."

FACTS, RUMOURS, AND REMARKS.

A CORRESPONDENT has sent us an article from a Portsmouth paper. It is headed "An Angry Pianist," and has reference to some alleged eccentricity of behaviour on the part of Mr. Pachmann when giving one of his Recitals. Everybody knows that the Russian pianist has funny ways of his own, which the public tolerate for the pleasure he affords them as an artist. On this occasion, we read, he remarked, first of all, "Too few people; I cannot play. This is a sham." The audience applauded and were told: "Not now! Not now! Listen till I have done; then I like you to applaud." A row of gas jets having offended his eyes, Mr. Pachmann stopped playing. They must be extinguished. "I like to play in not too much light"—this confidentially to the audience—"I like to look up and think. But all that light—no, no." The artist then left the stage for ten minutes, whereat the public grew restless.

RETURNING, Mr. Pachmann asked his patrons to be patient. Meanwhile, the hall-keeper could not be found and the lights blazed on. Finally, however, they were extinguished, and the pianist got to work again. But the comedy had not ended. The hall-

keeper returned, and, seeing no gas jets, marched on with a taper to relight them. "Go away, go away!" exclaimed Mr. Pachmann, "I do not want you." Noticing some ladies quitting the hall, the artist remarked—playing, as we understand, all the time—"Ladies! They are not ladies. They ought to stay and hear such an artist. In Paris and in London, when I play the audience go—euh! but you—you are stupid." It cannot be denied that the Portsmouth Recital was an entertainment. Apart from the droll episodes, it rose to a high artistic level. "The performance was exquisite," we read, "and the *furor* of applause that followed the concluding notes showed that the audience had quite forgiven the wonderful musician."

THE Secretary of the Worcester Festival requests publication of the following: The Musical Festival of the Three Choirs will be held this year at Worcester on September 11, 12, 13, 14, and 15. Engagements have been concluded with Mr. Burnett as leader, and with Madame Albani, Miss Anna Williams, Mrs. Hutchinson, Miss Hilda Wilson, Madame Belle Cole, Miss Jessie King, Mr. Edward Lloyd, Mr. Edwin Houghton, Mr. Watkin Mills, Mr. Brereton, and Mr. Plunket Greene as principal singers. Besides "The Messiah," "Elijah," the "Last Judgment," and the "Hymn of Praise," the programme will include Brahms's Requiem, Bach's Mass in B minor, Parry's "Job," Handel's "Israel in Egypt," orchestral works by Beethoven, Mozart, Weber, and Sullivan, and an instrumental work to be composed for the occasion by Dr. Hubert Parry.

SOME inconvenience having been caused by a report that Mr. C. Lee Williams will again conduct the Worcester Festival, as *locum tenens* for Mr. Done, we are requested to state that the duties of *chef d'orchestre* on that occasion have devolved upon Mr. Blair, who is now, for all practical purposes, Organist of Worcester Cathedral, and, therefore, *ex-officio* Conductor of the Festival. Mr. Williams has had nothing whatever to do with the arrangements for the "music meeting."

THE managers of the Worcester Festival are, of course, within their right in giving the post of principal first violin to whomsoever they please, and they have now passed over Mr. Carrodus in favour of Mr. Burnett. But the change has been made in a regrettable manner. Mr. Carrodus has "led" the Worcester orchestra ever since the retirement of the late Prosper Sainton, and it was unseemly—we leave courtesy out of the question—to dismiss him without a word of explanation or of acknowledgment as regards past services. Are these Midland manners?

WE have received from the Bureau of Music, Chicago Exhibition, a catalogue of works by American composers which it is intended to perform. The list is too long for reproduction here, but we may state that the composers represented in it are Messrs. John K. Payne, G. W. Chadwick, Arthur Foote, G. F. Bristow, Arthur Bird, H. R. Shelly, and A. M. Foerster. These gentlemen are all to be honoured in their own country and among their own people, as is right and proper, though contrary to traditional experience.

FURTHER musical arrangements in connection with the Chicago Exhibition are these:—In addition to the Concerts announced for May and June, the New York Symphony Orchestra (Walter Damrosch, Conductor) will give two Concerts in the Music Hall, on May 19 and 20. The Apollo Club of Chicago will

give performances of Handel's "Messiah" on June 14 and 28, and of Bach's "Saint Matthew" Passion on June 16 and 30. Following the Festival in July of the Second Section of representative Western Choral Societies, there will be given in the Music Hall, Symphony Concerts, including the Ninth of Beethoven; and in the Festival Hall, Wagner Concerts, conducted by Hans Richter. Engagements for band music have been made with Gilmore's Band for September, and with the band of the 13th Regiment of New York City, F. N. Innes, Conductor, for October.

THE subjoined paragraph is translated from the Vienna *Tagblatt*: "A new and interesting artistic event was the appearance of Miss Ethel Sharp, prize Scholar of the Royal College of Music, London, in which Institution she received her musical education under the care of Mr. Franklin Taylor. The young lady's performance of Chopin's Nocturne in G minor, and Liszt's transcription of Schubert's 'Auf dem Wasser zu singen,' was received with unusually hearty applause, and she had to comply with the unanimous demand of the audience by playing in addition Grünfeld's charming Barcarolle. Among the characteristics of this young and attractive pianist are a faultless technique, a remarkably soft and *distinguished* touch, and, above all, a conception full of poetry and soul. We hope to meet her frequently again in the concert-rooms of Vienna."

ACCORDING to the pianist, Joseffy, Americans are too quick. He says: "Hasty attempt without sufficient preparation is the bane of all American effort in the realm of art." Again: "His (the American's) rapidity of apprehension too often gives him a distaste for the slow, patient labour and study absolutely essential to the thorough elaboration of every great thought in art. The slow-thinking, plodding German, and the tenacious, bull-dog Englishman have thus a very great advantage over him in their efforts to achieve the highest art perfection." Mr. Joseffy does not seem to know that we English are also in a hurry, and very often do bad work in consequence.

Apropos to the foregoing, another observer of American life, Mr. Carl Hecker, speaks, and his words might be a description of things English:—"As soon as the student is able to earn a little money she stops studying and begins to teach. And that is a very bad thing—bad for art. Nothing is gained and erroneous principles inculcated. There is, as I say, a tremendous talent for art in America, but it is turned to money-making as soon as possible. Art students, who should still be in the class-room, are hired by money-making institutions as art teachers. They are, of course, unable to teach. Their pupils make no progress, and consequently and naturally come to the conclusion that they have no talent. They never dream that if they had been properly taught their success would be unlimited."

OUR attention has been called to a case of distress, consequent upon the premature death of Mr. Edwin Richards, of whom a correspondent writes: "Apart from his practical skill as a violin maker and repairer, he possessed much of the traditional knowledge of the violin trade, and as, unfortunately, the number of persons acquainted with this knowledge is every day becoming less, the loss of such a life carries with it much information that can never be regained."

Mr. Richards was a son of the well-known violin dealer in Wardour Street. He leaves a widow and three orphans without provision. Subscriptions in aid will be thankfully received by Messrs. Hill and Sons, 38, New Bond Street.

FROM the *Globe*: "American gossip-mongers have found a wife for Paderewski, it being alleged that he has fallen a victim to the charms of a New York girl, and now divides his time between the shrines of Eros and Apollo. He denies the charge with a smile that gradually grows into a hearty laugh. But he modestly admits that the lady, whose name is freely mentioned, is among his dearest friends, though he insists that there is nothing serious between them, saying it is ridiculous that one so wedded to his art should have time for tender thoughts. The way in which he says this, however—blushing and bungling—is held to be more convincing than his words." We believe there is nothing in the report.

ANGER does sometimes get hold of celestial minds, and there is trouble at the City Temple, whence Mr. Minshall, honorary organist for seventeen years, has, it is said, been abruptly dismissed by Dr. Parker. We read in the *Echo*: "According to the statement of Mr. Minshall's friends, the primary cause of the dispute was that Mrs. Parker was not asked to sing solos sufficiently often. Their account is of a highly sensational character, but Dr. Parker's version of the matter has yet to be given, and possibly may put quite a different complexion on the business."

IN his speech to the audience at the close of the season in Liverpool, Mr. Bruce, Managing Director of the Royal Carl Rosa Company, said: "With respect to any indication as to our intentions for the future, I fear I can only repeat what I have so often said before—namely, that opera and everything appertaining to it is so surrounded with an atmosphere of doubt and uncertainty that we think it wiser not to commit ourselves to any specific promises for future events." This is prudence, born of experience.

A CORRESPONDENT calls our attention to the following advertisement, and asks us what we think of it: "An exceptionally great and refined attraction.—A high-class titled lady (soprano) may be secured for 'At Homes,' Banquets, &c., by immediately addressing," &c. In reply to our correspondent's query we simply observe that the announcement would be possible only in the natural home and favoured *habitat* of snobs. The inference is plain.

SHAKESPEARIAN students may be glad to note that a catalogue of the Shakespeare music published by Messrs. Novello, Ewer and Co. has just been compiled by Mr. Charles Fry and issued by the firm. It includes lists of vocal and instrumental music incidental to nineteen of the plays, besides several settings of the poems, and should prove a valuable index to musical directors of theatres and Concert and entertainment givers generally.

A MORNING contemporary, referring in advance to the appearance of Herr Foerster at the Popular Concerts, confounded this pianist with a violinist of the same name, of whom particulars were given, and the statement made that he came to Mr. Chappell "with excellent credentials from Vienna and Paris." Namesakes are often troublesome to writers of the hasty notes demanded by modern journalism.

MR. FREDERICK F. ROGERS has been appointed Manager of Steinway Hall, a position so long held by the late Mr. J. W. Downer. Mr. Rogers is a man of great business capacity, an excellent musician, and the author of many cantatas for ladies' voices, songs, and pianoforte pieces. He is Organist and Choir-master at an important church in the S.W. district. We wish him every success in the new sphere upon which he has entered.

"It has at length," says the *Manchester Guardian*, "been finally decided to establish a College of Music in Manchester. . . . There was no discordant note heard at the meeting held in the Mayor's Parlour at which the decision to open the College in October next was arrived at." Sir Charles Hallé, not having already enough to do for a man of his years, will be the Principal.

"PLUNKET GREENE," says a New York paper, is a tall young man with nothing of the conventionally artistic appearance about him. "He sings earnestly, with judgment and good taste." This is all very nice, but the critic adds that he "manages skilfully, save for a tendency to wander from the key." The defect—a grave one—must be due to some American influence. Mr. Greene never showed it here.

THIS is from an American journal: "Mr. E. Eberhard, the president of the Grand Conservatory of Music, then addressed Mr. Giovanni Conterno, and conferred upon him the degree 'Doctor of Music.'" How nice for Mr. Giovanni Conterno! especially as no American *Musical News* asks who is Mr. E. Eberhard and what is the Grand Conservatory of Music.

Nobody disputes the great musical services of Sir Charles Hallé, but it is unwise to exaggerate them. We read in the *Times* that Berlioz and Dvorák are "two composers whose popularity in England is, perhaps, more certainly due to Sir Charles Hallé than to any other person." The saving word "perhaps" is not superfluous here.

OUR excellent contemporary, the *Daily News*, is half suspected of poking fun at the rage for titular honours in music when, referring to the proposed Doctors' Concert at Cambridge, it speaks of "Dr. Max Bruch," "Dr. Saint-Saëns," "Dr. Tschaikowsky," "Dr. Boito," and "Dr. Grieg." "What for I be made a Doctor?" exclaimed sturdy old Handel.

IT appears that at the "Doctors' Concert," the following selections will be given: Part of "Odysseus" (Bruch); Concerto Fantasia (Saint-Saëns); Prelude to "Mefistofele" (Boito); Symphonic Poem, "Francesca da Rimini" (Tschaikowsky); Suite, "Peer Gynt" (Grieg); Ode, "East and West" (Stanford).

THE *Times* seems bent upon dealing with Gounod in the spirit of the late Sir Peter Laurie, the champion putter-down. It now speaks of the "pseudo-sacred sentimentalities" of the French master. There are so many repetitions of the letter s in the words quoted that they sound like a hiss, and distinctly suggest venom.

A SCOTTISH critic has just made an important contribution to the new phraseology of his craft. We read that "Mrs. Taggart found full scope for her soprano propensities in a recit. entitled," &c.

"Soprano propensities" is good—very good; the word propensity being defined by Webster as "bent of mind."

DR. HUBERT PARRY is to conduct a performance of his "Job" at the second Concert of the Middlesex Choral Union in St. James's Hall on the 26th inst. This will be the first presentation of the work in central London. The "Hymn of Praise" (Conductor, Mr. James Shaw) completes the programme.

MR. MAPLESON is in New York on business which the newspaper men cannot quite make out because, singular to relate, the old operatic hand refuses to show his cards. "Brer Rabbit, he lay low." The "Colonel" is, however, vehemently suspected of being after the proposed new opera-house.

WE desire all manner of success for the amateur orchestra which Mr. Charles Fry has suggested (and Mr. Arnold Dolmetsch will conduct) as a desirable complement of the Irving Dramatic Club. Once formed, this body will make the addition of incidental music to plays an easy matter.

THE German colony in London will have another opportunity of supporting Wagnerian art at Covent Garden, seven performances being arranged for in June and July. For the season proper, Sir A. Harris promises "I Rantzau," "I Pagliacci," "Armida," and a host of artists.

IN Sir John Stainer's "Daughter of Jairus" there is a duet called "Love divine." The *Warrington Observer*, reporting a Concert at which the Cantata was performed, gave this piece as "Oh, lovely Rhine."

SIR ARTHUR SULLIVAN is expected home about the 12th inst. His return route lies through Spain as he desires to visit Seville. We all recognise the good service he has done to his country's musical repute by conducting the two English Concerts at Monaco.

WHAT does a morning contemporary mean by stating that a certain artist "well breasted the exactions on the voice of Meyerbeer's 'Roberto tu che adoro'?"

ACCORDING to a paragraph in the *Boston Home Journal*, Madame Nordica has asked leave to remain in America till May 20. It is not said that Sir Augustus Harris has consented.

MR. W. A. MORGAN, honorary secretary of the Cardiff Festival, 1892, has been presented with a silver tea service in recognition of his labours on behalf of the new enterprise.

ROYAL CHORAL SOCIETY.

A FEW words will meet the requirements of the performance of "Israel in Egypt" given by this Society on the 8th ult. The Oratorio is on the active list at the Albert Hall—first, on account of its surpassing merits as a choral work, and, next, because it gives Sir Joseph Barnby's army of singers an opportunity such as hardly anything else affords. Regular performances have, of course, familiarised the public with a degree of excellence which it now suffices to acknowledge in general terms. As on many former occasions, the duet for basses was sung by the whole of the male voices, and applauded, not, we hope, on

the question of principle, but because the rendering under such conditions was very good. The solo parts were taken by Miss Anna Williams, Miss M. Hoare, Miss Clara Butt, and Mr. E. Lloyd. Of those artists the first and last made a success familiar both in character and measure, Mr. Lloyd obtaining the honours of the evening in "The enemy said." Miss Butt displayed her rare voice to great advantage in the contralto music, but she is a beginner, and needs to go on with careful and assiduous study. Sir Joseph Barnby conducted.

PHILHARMONIC SOCIETY.

THIS Institution has now got fairly into its eighties, and has flourished nearly the whole length of Mr. Gladstone's life. The Premier is accounted an old man even in this age of longevity, but the Philharmonic, though two years younger, is far older, judged, of course, by the average term over which the career of musical enterprises extends. Aged though it be, however, the Society preserves its vitality, and even, to some extent, renews the best features of its youth.

The first Concert of the eighty-first season took place in St. James's Hall on the 9th ult., when Dr. Mackenzie made his *début* as Conductor in succession to Mr. Cowen. It is needless to say that the popular Scottish musician was well received both by orchestra and audience, from whom he will, no doubt, have the support and encouragement which one in a position so difficult and responsible largely requires. We may add, at once, that the performance under Dr. Mackenzie was fully up to the standard and an assurance that all will be well in the future. The programme contained a selection from Dr. H. Parry's music to "Hypatia," specially arranged and conducted by the composer. It included the Overture, two Entr'actes, music to Street Scene, and the Orestes March, all of which were heard, for the first time, under proper conditions. A theatrical audience does not listen to overtures and entr'actes. It talks and drowns them in a sea of voices. At St. James's Hall Dr. Parry really had a hearing, and his music, so artistic and, at the same time, so well supplied with the elements of popularity, met with ample appreciation. Need we state that the composer had a hearty welcome? Mr. Slivinski, who essayed to play (it is said for the first time) Schumann's Pianoforte Concerto, cannot be congratulated upon a success. His performance was, in various respects, below the mark of a first-class effort, and he did not appear to be quite at his ease either with the work or the conditions of its performance. The artist was much more at home amid the freedom of his solos, and with such music in hand as Chopin's Nocturne in F sharp and Liszt's Hungarian Rhapsody (No. 12). Special notice should be taken of the work of the orchestra in the "Eroica" Symphony—a fine display. The Overtures were "Eury-anthe" and "Marco Spada," and the vocalist was Miss Nancy Macdonald, an American lady, who took the place which, through indisposition, Miss Macintyre could not fill.

At the second Concert (23rd ult.) the audience was smaller than at the first, perhaps because the programme contained much English music. Never mind. When the English music is as good as that in Mr. Cliffe's Leeds Symphony and Mr. Somervell's Ballad "Helen of Kirkconnel" it can afford to wait. The work first-named had not previously been heard in central London, but there is no need to discuss it here for the third or fourth time. Its merits are well known to connoisseurs and we will only say that the Symphony would bear still further compression and be the better for the process. Probably it will pass again under the composer's revising eye. Mr. Somervell's Ballad we take to be his first orchestral work. In that case there is every reason for encouragement, since the music is well put together, nicely scored, and thoroughly in keeping with the poetic basis. Everybody knows the legend of the devoted maid who saved her lover's life at the cost of her own. Mr. Somervell's lament over her tragic fate, and his expression of the survivor's emotion as he recalls the dastardly deed of his rival and its prompt punishment, are both happily conceived, while the music abounds in delicate touches which show in equal degree both taste and feeling. The composer was twice summoned to receive the congratulations of the audience. A brilliant performance of

Brahms's not uniformly interesting Concerto in D for violin, by Miss Wietrowetz, was a conspicuous feature of the evening. The Overtures on this occasion were Sullivan's "Macbeth" and Wagner's "Flying Dutchman." The vocalist was Mr. Norman Salmond.

LONDON SYMPHONY CONCERTS.

MR. HENSCHEL brought his series of Concerts to a successful close on the 2nd ult. The programme contained two works of surpassing interest: Schubert's "Unfinished" and Beethoven's "Choral" Symphonies. The Henschel Choir sang with marked spirit and intelligence. Mr. Henschel may not have given quite an ideal rendering of Schubert's Symphony, but rather than pick holes we would praise him for his earnestness and energy in the cause of the highest art. The attendance at these entertainments has of late improved so greatly that the London Symphony Concerts now bid fair to become one of the standing musical institutions of the metropolis; and the excellent choir which has been formed will help to make the programmes exceedingly attractive in the future. Mr. Henschel seems now on the point of being rewarded for his perseverance amid circumstances for a long time the reverse of favourable.

The extra Wagner Concert given on Tuesday, the 14th ult., was a brilliant success. The hall was crowded and many were sent empty away. The rise of Wagner's music has been most striking, and its progress in popular favour most rapid. Its success may be due to foolishness or to fashion, but it is a fact, and one of which Mr. Henschel has taken due advantage. The programme was devoted entirely to the works of the Bayreuth master, and contained excerpts from his early operas and later music-dramas. Mr. Henschel conducted with his usual energy and intelligence. The fine renderings of the "Lohengrin" duet by Miss E. Florence and Madame Brema, and of the "Liebestod" from "Tristan" by Miss Esther Palliser, deserve special mention.

THE BACH CHOIR.

THE wisdom of the homely adage respecting the advisability of the cobbler sticking to his last, was plainly exemplified when the Bach Choir gave a Concert consisting entirely of the Leipzig cantor's works, on the 10th ult., at St. James's Hall, the spectacle of well-filled benches being very welcome after the array of empty seats at the previous performance, when Verdi's Manzoni Requiem occupied the programme. The scheme on the present occasion could not well have been more interesting, almost every piece being given for the first time in England. The most important was the "Trauer Ode," a lengthy Cantata composed for the funeral service in honour of the Electress Christiane Eberhardine, wife of Frederick Augustus I. of Saxony, who, for reasons of policy and ambition, became a Roman Catholic, while his wife remained a staunch Protestant and died greatly lamented. The words of the Ode were written by Dr. Gottsched, and they deal so fully with the virtues of the deceased Princess that Bach regarded the work as of an ephemeral nature; but in order to preserve the music from oblivion he afterwards utilised much of it for a setting of the Gospel according to St. Mark. This unfortunately has been lost, but the score of the "Trauer Ode" is preserved in the Berlin Royal Library and the present performance was probably the first with the original text since 1727. The music is in Bach's ripest manner, and several of the numbers recall the St. Matthew Passion Music. The next work was an orchestral Suite in D, also performed for the first time in England, the parts only being published last year. It is a very vigorous work in five movements, the most pleasing of which, for reasons stated below, being the fourth, a very graceful *Minuet*. Next came the brief Church Cantata "Herr, wie du wilt," composed for the third Sunday after the Epiphany, within the first five years of Bach's residence in Leipzig. The music is deeply expressive though less elaborate than many of the master's choral works. The very fine Concerto for three clavers in D minor, with string accompaniment, used to be frequently heard

at the Popular Concerts, but it had dropped out of notice for many years, and its revival was welcome, the solo parts being admirably rendered by Miss Fanny Davies, Mr. Leonard Borwick, and Mr. Henry Bird. This highly interesting Concert ended with the opening chorus of the Cantata "Es erhub sich ein Streit," written for Michaelmas Day, 1725. With regard to the manner of performance, commendation in general terms may be bestowed on the choir, which acquitted itself of its unfamiliar duties, if not faultlessly, at any rate in very creditable fashion. Justice was rendered to the vocal solo parts by Mrs. Hutchinson, Miss Hilda Wilson, Mr. Houghton, and Mr. Henschel, the excellent artist last mentioned especially distinguishing himself. Some of the instrumentalists, notably Mr. W. L. Barrett (flute), Messrs. Lebon and Smith (oboi d'amore), and Messrs. Howell and Ould (violinelli), are also worthy of individual mention, and Professor Villiers Stanford conducted the Concert with musicianly care and intelligence. Something remains to be said concerning the well meant but imperfect efforts to reproduce the original orchestration of Bach. Parts for the viola da gamba were played upon the violoncello, and lute parts were divided between the viola and the violoncello; but three of the re-manufactured long trumpets were used with a compass extending to D above the treble staff. That the effect was anything resembling that intended by Bach cannot be supposed for an instant. In the Suite—the *Minuet* excepted—the din was earsplitting, and the balance of the parts completely destroyed. It has been suggested that Bach intended the trumpet notes to sound an octave lower than written, but this cannot have been the case, and the suggestion of the late Robert Franz, that the parts should be played by clarinets, seems, on the whole, the least objectionable way of meeting the difficulty.

CRYSTAL PALACE CONCERTS.

DVORÁK's Symphony in G (No. 4) had not been heard at Sydenham before February 25, on which occasion it was introduced with great success by Mr. Manns. The merits and the weaknesses of this remarkably interesting and attractive work have already been discussed at length in THE MUSICAL TIMES. It is enough to state that it created a very marked impression on the *habitués* of the Crystal Palace, the fascinating *Allegro grazioso*, in which the waltz rhythm is treated on a symphonic scale with such delightful results, being especially appreciated. Mr. Manns, who conducted *con amore*, had evidently taken abundant pains in rehearsing the work, and was successful in securing an exceedingly animated and sympathetic rendering. A *débütante* of considerable promise was heard in Miss Mary Cardew, a pupil of Dr. Joachim's, whose performance of Bach's Chaconne was noticeable, not merely for fluent execution and sound technique, but also for intelligent and scholarly phrasing. Miss Cardew also gave a graceful rendering of the solo part in Max Bruch's romantic Concerto in G (No. 1), and altogether must be congratulated on a decidedly successful first appearance. Mr. Santley gave the picturesque baritone aria from Bizet's "Pêcheurs de Perles" with great fervour, and introduced a suave and gracefully-written "Salutation Angélique" of his own composition, scored for small orchestra, which, it is needless to say, he sang with incomparable skill. The programme, which opened with the Overture to "Oberon," concluded with that to the "Flying Dutchman," both excellently played by the band, under Mr. Manns's inspiring leadership.

On the 4th ult. Mr. Manns, ever ready to encourage native talent, introduced a new Concert-Overture from the pen of Mr. Marshall Hall, the young composer who was appointed three years ago, when only twenty-eight, to the Chair of Music in the University of Melbourne. The new Overture, to which Mr. C. A. Barry contributed a sympathetic analysis, is long, ambitious, and difficult, and to judge by the notes contributed by the composer, is designed to give musical expression to a period of *Sturm und Drang*, of strife and struggle, despondency and renewed resolve. In fact, *magnis componere parva*, it is Mr. Marshall Hall's musical rendering of the same emotions and experiences as

those which prompted Wagner to compose his "Faust" Overture. For the rest, Mr. Marshall Hall's work, though characterised by force and breadth of treatment, is too deeply saturated with the influence of Wagner to exact the praise due to an original work. It was played with vigour by the band and very cordially received by the audience. M. Slivinski chose Tausig's vulgarised version of Chopin's Pianoforte Concerto in E minor for his chief effort, but failed to come up to the high standard of excellence reached by him on many previous occasions. He was more successful in minor solos by Schumann, Rubinstein, and Liszt. The Symphony was that by Brahms in F major (No. 3), of which better renderings have been heard at the Crystal Palace. Madame Belle Cole was the vocalist, and gave the air "Lo! the King," from "The Rose of Sharon," and Gounod's "Easter Eve," with considerable effect. The programme was completed by Mendelssohn's "Calm Sea and Prosperous Voyage" Overture.

At the Concert held on the 11th ult. the chief interest centred in Dvorák's Mass in D, of which a detailed account will be found in another column. The remainder of the programme was of a miscellaneous sacred character. The orchestra were heard to advantage in the Prelude to Part II. of the "Light of the World" and the *Andante* and *Finale* of Mendelssohn's "Reformation" Symphony. Mr. Andrew Black gave a vigorous and effective delivery of "Why do the nations?" and Madame Clara Samuëll sang the Bach-Gounod "Ave Maria" with her usual taste and accuracy. The female voices of the choir gave a highly creditable rendering of Schubert's setting of the 23rd Psalm, to which Mr. Manns has fitted an orchestral accompaniment.

Dr. Joachim's appearance in the programme of the Concert on the 18th ult. attracted an excellent audience. The great violinist was heard in Mozart's Concerto in A, a work which, if we mistake not, was unearthed by Dr. Joachim himself at Salzburg. It had not been heard in England since 1884, and though hardly representative of Mozart at his greatest is well worth the honour of an occasional performance. It is needless to say that the Concerto was splendidly played by Dr. Joachim. He also gave the Capriccio by Gade, recently introduced by him at one of the Popular Concerts—a posthumous work of the genial Scandinavian master, to which Reinecke has supplied a suitable orchestral accompaniment. The Capriccio, though not strikingly original, is a very pleasing and brilliant piece. For an encore Dr. Joachim added an unaccompanied movement from one of Bach's works for violin. By way of an orchestral novelty Mr. Manns introduced two numbers—a Prelude and a Processional March—from Moszkowski's "Boabdil," the opera produced this winter in Berlin. Herr Moszkowski is an undeniably dextrous craftsman, and handles the orchestra with confidence and tact; but the elements of spontaneity and individuality are lacking. The Symphony was Schumann's "Rhenish," splendidly played under Mr. Manns's guidance, and the orchestral portion of the programme also included the Vorspiel to "Tristan" and Mr. MacCunn's brilliant and delightful Overture "Land of the Mountain and the Flood." Miss Mary Harris, a new-comer, exhibited a pleasing soprano in "Mi tradi," from Mozart's "Don Giovanni," and Schubert's "Ave Maria." Her taste, however, is sadly in need of cultivation, for she scrupled not to introduce an irrelevant high note at the close of the last-named song.

The sixteenth Concert, held on the 25th ult., was miserably attended—the afternoon certainly was glorious enough to tempt all but confirmed melomanics out of doors—but proved one of the most delightful Concerts of the year. Herr Julius Klengel introduced a Violoncello Concerto of his own—hitherto unheard in England—which will still further enhance the high estimate of his musicianship entertained by connoisseurs in this country. Herr Klengel is a fine player in the classical style: he is also a superb technician; and the Concerto illustrates these two sides of his artistic nature. The themes are broad and flowing, the workmanship sound and scholarly; on the other hand, the ornamentation is so elaborate that we doubt if any other violoncellist living could do full justice to it. Herr Klengel created a *furor*, not only among the audience, but amongst the orchestra, by his amazing performance of this interesting and enjoyable work. But further wonders were still in store

for them in the shape of Paganini's *Moto Perpetuo*, transcribed for violoncello by Herr Klengel and played by him with extraordinary agility and endurance. It was quite pretty to see the enthusiasm of the excellent violoncellists in the orchestra when Herr Klengel wound up with an astonishing cataract of octaves from the top to the bottom of the instrument. He also played with rare beauty of expression the famous *Largo* from Handel's "Serse," and gave a transcription of one of Massenet's songs. The singer was Mdle. Landi, a stranger to the Palace, who made a complete conquest of her hearers by the end of the afternoon. She has a beautiful voice, of the operatic contralto range, and has been perfectly trained. Her enunciation is admirable and her expression instinct with intelligence and charm. But for an occasional undue use of the vibrato she really leaves a critic nothing to say. Her songs were the great aria of *Fides*, "Ah! mon fils" ("Le Prophète"), Gounod's "Biondina," and an arietta by Pergolesi, and she sang all three to perfection. Goldmark's "Sakuntala" Overture and an orchestral selection from the "Meistersinger" completed the programme of a most delightful concert.

DVORÁK'S NEW MASS.

THE circumstances to which this work owes its origin and present form having been indicated with all necessary fulness on page 144 of our last issue, our present and pleasant duty is confined to a consideration of the musical beauties of the score, and a record of their setting forth at the Crystal Palace Concert of the 11th ult., under the direction of Mr. Manns. Everyone acquainted—even superficially—with Dvorák's music will anticipate our statement that the Mass is marked in a high degree by melodious charm, rhythmical life, and lucidity: that it is lacking neither in appropriateness of expression nor devotional feeling will be easily believed by all who are familiar with the Bohemian composer's "Stabat Mater" or "Requiem." The new work is, however, let us hasten to say, far less pretentious than these sacred masterpieces, and far less difficult to perform. Its advantage in this last respect is so obvious that we may confidently anticipate for it more frequent hearing than is possible in the case of its elder sisters—a hope strengthened by the fact that the work may be performed by chorus without the aid of soloists. It will need, however, on the part of those who essay its interpretation, command of the whole gamut of emotional expression, without which nothing like justice can be done to its subtle beauties. Take, for instance, the Kyrie, with its delicately confidential, trustful, and tender theme in 6-4 time; the plaintive *Agnus Dei*; the graphic and striking *Credo*, so wonderfully expressive of simple faith and its resulting serenity; or the beautiful *Benedictus*, in which, by the way, the organ conspicuously figures—how full are all these of risks and of opportunities for singers! At the Crystal Palace, of course, the latter were most in evidence. Neither the soloists, Mesdames Clara Samuël and Marian McKenzie, Messrs. Andrew Black and E. Houghton, nor the choir found in the music anything to unduly test their powers, while the orchestra, it need hardly be said, was more than equal to the demands made upon its resources. The important organ part was played throughout with perfect taste by Mr. A. J. Eyre, and Mr. Manns conducted the work as though he loved it.

MONDAY AND SATURDAY POPULAR CONCERTS.

OUR record of these performances during the past month need not be lengthy, as the tide of novelty has slackened considerably and the programmes have consisted mainly of familiar works performed by well-known artists. There is certainly no occasion to linger over the Concert of Saturday, February 25, when Schubert's Pianoforte Quintet in A (Op. 114), sometimes known as the "Trout" Quintet, and Mendelssohn's in the same key (Op. 18), were the principal features. Miss Eibenschütz gave a careful and intelligent performance of Beethoven's Sonata in E flat (Op. 27, No. 1) and Mr. Joachim played his favourite Sarabande and Tambourin from Leclair's Violin Sonata in

D. Mrs. Helen Trust introduced a curious old song called "A favourite Air," by Cocchi, from the Pastoral of "Daphne and Amaryllis," composed about 1760.

On the following Monday there was a new feature of some importance—namely, a Pianoforte Quartet in E flat, by Dvorák (Op. 87). The work is understood to be a comparatively recent composition and it is in all respects a ripe production, though it does not display the Bohemian master's genius in any new light. The first movement is noteworthy, as usual, for the reiteration of the principal figure, but relief is given by the melodious and ballad-like second subject. The slow movement, *Lento*, in G flat, might be described as an extended love song, being unusually sentimental for Dvorák. An *Allegretto moderato* which stands in place of a *Scherzo* is graceful and charming, and the *Finale* is more distinctly Slavonic than any of the preceding sections and very lively. The Quartet evidently made a very favourable impression on the audience, thanks, in part, to a splendid performance by Messrs. Leonard Borwick, Joachim, Straus, and Piatti. The young English pianist repeated the four movements of Bach's English Suite in A minor he had recently introduced. Mr. Joachim played his own Romance in B flat (Op. 2), and Beethoven's great Quartet in C sharp minor (Op. 131) completed the instrumental programme. Mr. Braxton Smith sang airs by Rubinstein and Mendelssohn and Mr. George Bennett's effective song "The Miller's Daughter," in an agreeable manner.

Bach's Concerto in D minor for two violins drew a great audience on Saturday, the 4th ult., and the favourite work was received with the customary enthusiasm—the executants, Lady Hallé and Mr. Joachim, being recalled so many times that eventually they repeated the slow movement. Beethoven's Quartet in F minor (Op. 95) and Schubert's Trio in B flat (Op. 99) were in the programme, and Miss Fanny Davies repeated the selection from Brahms's new pieces (Op. 116 and 117) she had introduced on a previous Monday. The vocalist was Mrs. Elene Eaton, who displayed a fine soprano voice and an excellent method in an air from Handel's "Semele" and Rubinstein's fine song "The Asra."

Cherubini's brilliant Quartet in E flat (No. 1) opened the Concert of Monday, the 6th ult., and the other concerted works were Beethoven's Sonata in G for pianoforte and violin (Op. 96) and the same composer's Trio in C minor (Op. 9, No. 3). Miss Fanny Davies gave a beautifully finished rendering of Schumann's Papillons, reminding the listener of her revered teacher, whom probably we shall never hear again; and Miss Evangeline Florence introduced a new and charming song, "Spring," by Mr. Henschel, which she sang with perfect taste.

On Saturday, the 11th ult., Mozart's Quintet in C and Beethoven's Trio in G (Op. 1, No. 2) were the concerted pieces in the programme, and the last-named composer's Sonata in E flat (Op. 31, No. 3) was intelligently played by Mr. Schönberger. Mr. Joachim gave Tartini's Sonata "Il Trillo del Diavolo," a performance of which is looked for annually. The vocalist was Madame Boyanoska, who made a very favourable impression in airs by Mozart and Gluck.

The Concert of Monday, the 13th ult., may be dismissed with equal brevity. A magnificent performance was given of Mendelssohn's Quintet in B flat (Op. 87), the audience endeavouring, though in vain, to secure a repetition of the slow movement. Mr. Leonard Borwick was admirable in some pieces by Chopin, including the stormy Etude in B minor, which was given for the first time. Mr. Piatti was unapproachable, as usual, in Max Bruch's "Kol Nidrei," and Madame Alice Gomez gave entire satisfaction in songs by Pergolesi, Paradies, and Goring Thomas. The performance ended with Haydn's Quartet in G (Op. 64, No. 4).

On Saturday, the 18th ult., there was a new pianist, Mr. Charles Foerster, of whose antecedents nothing was said. He selected for his introduction Schumann's popular Carnival, but it cannot be said that the result was very satisfactory. Mr. Foerster's technique is fairly good, but his style was too affected and altogether lacking in the breadth required for the interpretation of Schumann's music. The tricks played with the *tempo* in some of the movements were very irritating. Mr. Joachim being

engaged at the Crystal Palace, his place was taken by Miss Wietrowetz, his clever pupil, who was quite equal to her duties as leader in Beethoven's Quartet in B flat (Op. 18, No. 6) and Mendelssohn's Trio in C minor (Op. 66), and also gave a brilliant performance of Spohr's "Dramatic" Concerto, with Ferdinand David's pianoforte accompaniment. Mr. Santley sang with all his accustomed charm Mr. Piatti's tasteful song "The Lover's Appeal" and Gottfried von Jacquin's "L'Addio," which, as usual, was attributed to Mozart.

An admirable programme on the following Monday drew a very large audience. Brahms's Quintet in G (Op. 111), Bach's Violin Chaconne, Mendelssohn's Trio in D minor (Op. 49), and Beethoven's Sonata in F minor (Op. 57) are acknowledged masterpieces. Miss Eibenschütz essayed the Sonata, and issued from the trying ordeal fairly well, although her performance was that of a clever young aspirant rather than that of an experienced artist. Mr. Eugène Oudin sang with much effect a choice selection of French songs, including two quaint ditties by Guedron and Monsigny, and two of Gounod's charming lyrics.

THURSDAY SUBSCRIPTION CONCERTS.

For the last of their Concerts this season, held at Steinway Hall on the 16th ult., Messrs. William Nicholl, Septimus Webbe, and Hans Adolf Brouil drew extensively upon Mendelssohn, and the large attendance proved that belief in the continued attractiveness of the master was fully warranted. The two instrumentalists played with spirit the Sonata in B flat major for pianoforte and violoncello, whilst for solo Mr. Webbe selected the familiar Andante and Rondo Capriccioso. The tender beauty of the airs "The Garland" and "When thro' the Piazzetta" was brought out by Mr. Nicholl with a sentiment and earnestness corresponding with the words, and Miss Elsie MacKenzie made a good impression by neat delivery of "Das erste Veilchen" and "Auf Flugeln des Gesanges." The second part of the Concert, embracing several examples of various composers, was headed by three Canons for female voices, by Carl Reinecke (Op. 163). A dozen young ladies appeared on the platform as interpreters of "Waken not the sleeper," "Happiness ever is fugitive found," and "Prayer on the Waters." Miss Elsie MacKenzie sang *morceaux* by Blumenthal and Liza Lehmann, Mr. S. Webbe played Chopin's Ballade in A flat, and Mr. Brouil concluded the programme with violoncello soli by Davidoff. The most interesting feature of this section, however, was the rendering by Mr. Nicholl of three songs from the pen of Miss Mary Carmichael, who accompanied. With such grace and finish were "Love's Wishes," "O Mistress mine," and "The Milkmaid" sung, that the audience insisted upon an encore of the last-named. Next season Mr. Otto Peiniger, the violinist, will join the party, and the composers particularly represented will be Beethoven, Chopin, Dvorák, and Saint-Saëns.

LONDON CHAMBER CONCERTS.

UNDER this heading a new series of three Concerts was commenced at the Princes' Hall on Tuesday, the 21st ult., the director being Mr. G. A. Clinton, the eminent clarinettist. The principal object of the undertaking is to present works either for wind instruments alone or for wind in combination with strings and pianoforte. In order to ensure first-rate performances, Mr. Clinton has associated himself with a number of excellent artists, among whom on the present occasion were Messrs. E. Saurer and J. Blaha (violins), H. Krause (viola), E. Howell (violoncello), C. Winterbottom (double bass), A. Fransella (flute), W. M. Malsch (oboe), A. Borsdorf (horn), T. Clinton (trumpet), T. Wotton (bassoon), and Septimus Webbe (pianoforte). The performance commenced with a charming Quintet in E flat for pianoforte and wind by Mozart, a little-known but very melodious and pleasing work. Next came a Septet in the same key, for the curious combination of pianoforte, strings, and trumpet, by Saint-Saëns (Op. 65). This is a vigorous and effective work, written for the most part in the broadly diatonic and almost Handelian style which the French composer sometimes affects. In the

second part were Lalo's delightful "Aubade," which it may be remembered was introduced last year at the Steinway Hall, and was now repeated by special desire; and Beethoven's familiar, but ever-welcome, Septet. Two violin solos, composed and played by Mr. Saurer, and two songs, contributed by Miss Mary Harris, completed an excellent programme.

"THE GOLDEN WEB."

AFTER having been produced at Liverpool, as recorded in our last issue, Goring Thomas's opera was performed for the first time in London, on the 11th ult., at the Lyric Theatre.

The standard of that which is known in this country as "comic opera" is, as a rule, so carefully kept within reach of the most ordinary statures that we are bound to rejoice when it is raised ever so little. We accordingly give thanks for "The Golden Web," which in grace, musicianship, and all that makes for refinement is head and shoulders above other works of its class. At the same time it is not an "opera," as we understand the term, but simply a concert of songs, duets, trios, &c. (of greater musical value and interest than usual), fitted to a play in such a manner that the play and the music "mutually incommode one another." We are not now pointing to an unrealised ideal as the standard by which such works should be measured; we ask only that the best examples of *opéra comique* (Auber, Boieldieu, Halévy, Adam, Flotow, and others may be instanced) should be kept in view. Compared with these, our lamented countryman's posthumous work must surely be found wanting by all who are competent to judge. We say so with regret, but at the same time with a conviction that higher praise would not only involve injustice to other composers, but also encourage the prevalent notion that there is no essential difference between music for the theatre and music for the concert-room, or, at any rate, that the distinction is of importance only when *serious* work is concerned. It cannot be too often urged that whether dramatic music be heavy or light, it must at all events have character appropriate to the situations it accompanies and in harmony even with the atmosphere of the piece as a whole. Lacking this, it lacks the essential that entitles it to praise as operatic music, however much it may charm us in other respects. The music of "The Golden Web" charms so much—its orchestration alone would suffice for this—that susceptible listeners are likely to forget the rules of the game, and, in consequence, to over-rate the work *quid* opera. Four of the principal parts were sustained by the artists who played them in Liverpool; others were taken by Messrs. Wallace Brownlow, Richard Temple, Furneaux Cooke, and J. A. Shale, with fair success. The chief honours fell to Miss Alice Estey, who has a capital voice which she knows how to use; Madame Amadi, and Mr. Arthur Wilkinson, who, as *Lord Silvertop's Valet*, acted with much point. Mr. Herbert Bunning conducted with all necessary vigilance.

ROYAL COLLEGE OF MUSIC.

THE Concert given on February 23 (too late to be referred to in our last number) deserves to be mentioned, if only for the sake of a highly creditable rendering of Haydn's String Quartet in B flat (Op. 55, No. 3), by Misses Marie Motto, Winifred Foster, Maud E. Aldis, and Mr. F. Williams, and more especially the excellent manner in which the first-named young lady "led." Another good performance was that of two Hungarian Dances (Brahms-Joachim), by Miss Lilian Wright. At the afternoon Concert on the 9th ult. a new String Quartet in D, by a student, Mr. H. Walford Davies, was produced. Performances of students' compositions are very rare at the College, but when a work is thus honoured it is generally safe to anticipate a display of more than average promise. Mr. Davies's Quartet is no exception to this rule, for it is in many and important respects an achievement of distinct value. Although not altogether free from reminiscences, more especially of Brahms, it shows sufficient individuality and excellence, both in its subjects and their treatment, to deserve a public hearing and to be judged by a higher standard than that generally applied to students' works. It was played by

Mr. Alfred Wall, Miss Ruth Howell, Mr. Leonard Fowles, and Mr. Paul Ludwig in thoroughly satisfactory style.

On the 15th ult., at the annual examination of the Operatic Class, the pupils performed Mozart's "Marriage of Figaro," with full orchestra, under Professor Stanford. Criticism, under the circumstances, is of course out of the question, but it is permissible to say that a representation of such excellence should be repeated, in public, as soon as possible.

The last Concert of the term, on the 24th ult., was, as usual, orchestral. It opened with a stirring and graphic rendering of the "Flying Dutchman" Overture, which was followed by Beethoven's third Pianoforte Concerto, the solo part being played with refinement, fluent execution, and nice touch by Miss Edith Green. Miss Ena Bedford and Mr. William Green made the most of the parts of *Margaret* and *Golo* in the *Finale* to Act I. from "Genoveva." The orchestra had in Berlioz's extraordinary *Symphonie Fantastique* a task the difficulty of which might well have appalled young players. But, like Napoleon, they seem to have no such word as "impossible" in their dictionary, for even those passages were played with ease and accuracy which Berlioz himself marks in the score as being *d'une extrême difficulté*. The performance was one of the best ever given at the College and a triumph for all concerned, especially so for the conductor, Professor Stanford.

The repetition at the Lyceum Theatre, on the 11th ult., of Gluck's *Orfeo*, by the pupils of the Royal College of Music, was quite as praiseworthy as its predecessor in December. If possible, indeed, Miss Clara Butt, in two or three particulars, improved upon her reading of the devoted hero, and both by her singing and acting—especially in the long scene in the third act terminating with the death of *Eurydice*—completely held the attention of a large audience, which included the Prince of Wales, the Duchess of Teck, and the Princess May. The interest evoked was unmistakable. Miss Maggie Purvis again sang the music of *Eurydice* sympathetically, and Miss Ethel M. Cain was a spirited *Eros*. The efficiency of the chorus-singing, as of the execution of the orchestral accompaniments, greatly added to the pleasure afforded by a performance honourable to all concerned.

ROYAL ACADEMY OF MUSIC.

SOME very creditable work was done at the Concert in St. James's Hall on February 27, the most noteworthy feature of the programme being a series of eight Variations for quartet of pianoforte and strings by Amy Horrocks, played by Misses L. Davies and E. Reynolds and Messrs. A. and H. Walenn. These are remarkably clever and may be regarded as a distinct advance upon any of Miss Horrocks's previous efforts. The female choir was heard to much advantage in Brahms's beautiful Trios, with horn and harp accompaniments, "The Death of Trenar" and "The Gardener." A decidedly singular performance was that of Handel's "Largo" by pupils of the Ensemble Class, consisting of eighty violins, eight harps, and organ. Mention should be made of two nicely written songs, "As the flight of a river" and "When stars are in the quiet skies," by Roland Revell (student), sung by Mr. Arthur Appleby; and of a Romance and Toccata for violin by Mr. G. B. J. Aitken (student), admirably played by that very promising young performer, Miss Ethel Barns. Mr. Cuthbert Cronk was rather over-weighted in Schumann's *Etudes Symphoniques*, or rather in a selection from that work; but commendation may be given to Miss K. A. Field (organist), Miss Lily West (pianist), and Mr. H. Lewis Thomas and Miss Kate Lewis (vocalists), all of whom displayed promise.

Thanks are due to the Principal, Dr. A. C. Mackenzie, and to Mr. G. H. Betjemann, the able director of the operatic class, for the performance of Lortzing's opera "Peter the Shipwright" ("Czar und Zimmermann") at the Lyceum Theatre, on the 25th ult. The work is still popular in Germany, but in London it has not been heard since 1871, when it was produced at the Gaiety with Mr. Santley and a generally strong cast. Lortzing was in no sense a great composer, but he had a

facile pen, and, unlike many musicians of limited creative powers, he never went beyond his depth, and therefore his music is agreeable, though it may not impress the hearer with a sense of originality and power. It is a very simple story which forms the basis of his acknowledged masterpiece. Peter the Great, while working as a common shipwright in Flanders, is approached on important political matters; but the obtuse and egotistical Burgomaster of the town of Saardam mistakes another Peter, who is in love with his niece Maria, for the Czar, and facilitates the wooing which he had previously discouraged. The details are fairly comic, but the humour is rather of the heavy and Teutonic order. The music, perhaps, more nearly resembles that of Flotow's "Martha" than any other opera of the same class. In other words, it is bright, melodious, and in the concerted numbers nicely put together, with a decided feeling for dramatic appropriateness, though without any individual phraseology or expression, the Italian composers of the period (1837) being mostly drawn upon, though the influence of German masters is also perceptible at times. Half-a-century ago the quality of terseness was not so much valued as in these days, or so meagre a story would not have been spread over three long acts, the performance on this occasion lasting three hours and a half, though the waits were not inordinately long. It would be unwise to dwell in detail on the individual efforts of the young aspirants, and there is the less temptation to do so as nothing was done of a nature to deserve special praise or blame. Vocally, the most commendable were Mr. Arthur Appleby as *Peter the Czar* and Miss Vena Galbraith as *Widow Brown*, proprietress of the shipyard and landlady of a neighbouring tavern; and dramatically, the greatest promise was shown by Mr. Arthur Barlow as the densely stupid *Burgomaster*, Mr. Philip Brozel as the plebeian *Peter*, and Miss Lilian Redfern as *Maria*, the last-named young soprano being bright and agreeable in appearance and manner, though, unfortunately, she was not perfect in her notes. The chorus and orchestra were highly creditable, the opera was carefully staged, and a Sabot dance, executed with much grace and rhythmical precision, was encored. In short, it is only just to describe the performance as, on the whole, a decided and gratifying success.

GUILDHALL SCHOOL OF MUSIC.

SINCE the appointment of Sir Joseph Barnby as Principal of this prosperous Institution increased attention has been paid to choral music, and the newly formed choir, which made a very favourable impression at a Concert at the Guildhall in December last, was called upon to take part in a performance of the "Golden Legend" at St. James's Hall on the 22nd ult., the orchestra and the principal vocalists also consisting of pupils, with the assistance of a few professional players in the wind department of the band. Taken in its entirety the force proved itself well qualified for the duties it was called upon to undertake, and it is doubtful whether higher artistic results have ever been gained at a students' Concert; but by far the largest share of praise is due to the choir which, from first to last, showed clearly the beneficial results of Sir Joseph Barnby's training. The Evening Hymn was sung with exquisite refinement, and even after the repetition, which was imperatively demanded, there was scarcely any perceptible fall in the pitch. The tenors and basses were scarcely equal in power to the sopranos and contraltos, but considering the youthfulness of the force this was not surprising. The orchestra, on the whole, acquitted itself well, but more delicacy might have been gained in *piano* passages, where there was sometimes a tendency to overpower the voices. Trenchant criticism of the efforts of the young people who undertook the principal parts would, of course, be out of place. Miss Annie Swinfin sang carefully as *Elsie*, and Mr. Charles Saunders was good in intention as *Prince Henry*, but unfortunately he was suffering from a cold which deprived him of his upper notes; Mr. Edward Epstein was genuinely artistic as *Lucifer*, and more than confirmed the favourable

impression formed of him on previous occasions; and Miss Florence Oliver sang with much taste as *Ursula*, winning a hearty encore in the air "Virgin, who lovest the pure and lowly." The small part of the *Forester* was efficiently rendered by Mr. G. Masgreave Edwards.

HIGHBURY PHILHARMONIC SOCIETY.

ENGLISH art was placed under a fresh obligation to Mr. Betjemann on the 20th ult., when the enterprising Society which he directs with such conspicuous ability gave the first public performance of Mr. R. H. Walthew's Cantata "The Pied Piper of Hamelin." By his clever setting of Browning's humorous poem, this young composer, a pupil still of Dr. Parry at the Royal College of Music, has marked himself as one from whom in the future much may be expected. He has humour, he has invention; he has already acquired the art of producing striking effects by simple means: and while he avails himself freely of the resources of modulation and contrapuntal device, he does so with a measure of discretion that in these days is all too rare. It is to be hoped that so large a step upwards at the outset of his career will not have the effect of inducing Mr. Walthew to "mark time." Progress, he will have to remember, is measured from the starting-point—proportionate to the height of this must be the journey's end. Mr. Walthew was exceptionally fortunate in having Mr. Ben Davies and Mr. Santley as the *Piper* and the *Mayor*. These admirable artists were concerned also, with Madame Valda and Miss Dews, in the interpretation of Sir W. Cusins's "Gideon," which formed the first part of the Concert. Part II. contained, in addition to the Cantata, a selection from "Cavalleria," a graceful Minuet and Trio by Professor Bridge, and a Liszt Rhapsody. Mr. G. H. Betjemann conducted with customary grip and *élan*.

MISS EIBENSCHÜTZ'S PIANOFORTE RECITAL.

THE present season has not been so prolific as usual in Pianoforte Recitals, and the only performance of this nature which has at present to be chronicled is that of Miss Clara Eibenschütz, which took place at St. James's Hall on the 15th ult. The young artist, who certainly cannot complain of any lack of opportunity for the presentation of her talents to the notice of musical amateurs, arranged a somewhat modest programme, the only work of large proportions being Beethoven's Sonata in E flat (Op. 27, No. 1). This was rendered with commendable neatness and chastened expression, the reading being apparently based upon that of Madame Schumann, with whom the Sonata was a favourite. A group of Brahms's miscellaneous pieces came next, including the early Scherzo in E flat minor (Op. 4) and four of the recently published *Intermezzi* and *Capricci* (Op. 116 and 117). These were all artistically played, but Miss Eibenschütz was at her best in a group of Schumann's minor compositions, including the familiar *Novellette* in F, the *Romanze* in D minor, and the trifle "Vogel als Prophet," the last-named being especially well interpreted. Among a group of minor pieces by Chopin, Scarlatti, Ignaz Brüll, and Tschaiakowsky, which brought the Recital to a conclusion, a charming little piece, entitled "Chanson Triste," by the Russian composer last-named, merits special mention. The playing of Mdle. Eibenschütz, on the whole, afforded satisfactory evidence of the progress she is making as an artist.

MUSICAL ASSOCIATION.

On the 14th ult. Mr. C. F. Abdy Williams read a paper on the application of Rudolph Westphal's theories of rhythm to Bach's Forty-eight Fugues. Westphal, the lecturer said, was Professor of Greek at Moscow University, and one of several who, since the beginning of the present century, had devoted much time and study to the works of Aristoxenus of Tarentum, who lived in the fourth century and was a pupil of Aristotle. Westphal's claim on the attention of musicians consisted in his discovery that not only did Bach's fugues supply examples of almost every kind of rhythm described by Aristoxenus, but that all modern composers of note obeyed the laws of rhythm set forth by this ancient writer. Bach, indeed, would seem

to have unconsciously revived all the rhythms of the Greeks. From this it might be averred that though the laws of harmony were variable, those of rhythm were immutable. With the Greeks the rhythm of poetry and music was identical, but under Roman rule strict rhythm in poetry was neglected, and since the third century poetry had depended on accent for its rhythm. The basis of Greek rhythm was a "foot," which consisted of a certain number of "times," corresponding to our "three-four" and other time measures. The Trochaic foot corresponded to a crotchet followed by a quaver; the Dactylic, to a crotchet followed by two quavers; the Pæonic, to a crotchet followed by a quaver and another crotchet; and the Ionic, to six quavers, grouped in four and two. Other groupings of the "times" in the respective feet were also used. A certain number of consecutive feet was called a "kolon"; two or more "kola" formed a "period"; and a "strophe" consisted of several "periods." Good phrasing was the proper marking of these divisions, and the chief importance of the Aristoxenian theory consisted in its giving a scientific basis for phrasing. Another important point was the *cæsura*—i.e., a cutting off, effected on the keyboard by a momentary raising of the hand or finger. The *cæsura* mostly occurred at the end of a kolon, to show the commencement of the next. The unaccented note or group of notes at the beginning of a kolon was called an "anacrusis." The "anacrusis" would in most cases be found to occur in rhythms of a passionate or elevated character. Both the kolon and *cæsura* were independent of the bar line, although the bar line in Bach's music would frequently be found to enforce them. Bach, in fact, used the bar line more scientifically than his predecessors; he also employed more variety of kola than feet, in this latter particular approaching nearer to the Greek ideal of beauty than any other composer. The lecturer played numerous examples illustrative of the phrasing resulting from the application of Westphal's theories to Bach's "Wohltemperirte Klavier," and concluded by expressing his conviction that a study of these laws would prove beneficial to all musicians.

The Lecture was followed by an interesting discussion, during which Mr. Prout, who occupied the chair, said that he most cordially agreed that the unit of rhythm was the "foot" and not the bar, and Mr. Banister took exception to some of the phrasing which resulted from the application of Westphal's rules.

MR. SANTLEY'S NEW MASS.

THE production of an important musical work by Mr. Santley is an event to which the personality of the composer lends a special interest, and it served to attract a large audience to Kensington Town Hall on the 13th ult., when his new Mass in A flat, for chorus, soli, and orchestra, was performed at Mr. Edward Plater's Sacred Concert. The Mass is not yet published, so that a detailed criticism of the score is impossible; but the impression given on a first hearing is distinctly favourable. Mr. Santley has wisely not attempted any profound or original treatment of his subject, and, like his previous contributions to Church music, the new work is simple in construction, tuneful, and, as might be expected, eminently "singable." The style appears to have been influenced by the class of music now generally prevalent in Catholic choirs in this country, and which, though differing widely from the liturgical ideal, appeals more readily to the popular ear.

The Kyrie opens with a simple devotional theme given out by the different voices in "imitation" and developed with much ability—being treated in a subdued manner throughout, this movement is very effective. The Gloria is in the conventional form, opening *fortissimo*, followed by a melodious quartet at the "Gratias agimus," and closing with a repetition of the first subject. The Credo is, perhaps, the least satisfactory movement. With the exception of the "Et Incarnatus"—a contralto solo with quaint bassoon obbligato—it is entirely in unison, but there is a swing about the melody which is not quite church-like and hardly suitable to a portion of the liturgy demanding, in especial, a broad and dignified treatment. The Sanctus, a short choral movement, is strongly reminiscent of Gounod; and the Benedictus, a charming trio for solo

Shine on, O Moon!

April 1, 1893.

A FOUR-PART SONG.

Words by EDWARD OXENFORD.

Composed by MICHAEL WATSON

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

Moderato.

SOPRANO. *mf* Shine on, shine on . . With-in the realms on

ALTO. *mf* Shine on, shine on . . With-in the realms on

TENOR. *mf* Shine on, shine on . . With-in the realms on

BASS. *p* Shine on, O moon, shine on . . With-in the realms, the realms on

Moderato.

p *mf*

♩ = 96.

cres. *f*

high; For all is drear and dark-ness here . . Shouldst thou thy light de -

cres. *f*

high; For all is drear and dark-ness here . . Shouldst thou thy light, thy light de -

cres. *f*

high; For all is drear and dark-ness here . . Shouldst thou thy light, thy light de -

cres. *f*

high; For all is drear and dark-ness here Shouldst thou thy light de -

cres. *f*

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(1)

ny! Thy cres - set fair bid cast its rays Up - on .. the .. land and
 ny! Thy cres - set .. fair bid cast its rays Up - on .. the .. land and
 ny! Thy cres - - set bid cast its rays Up - on the
 ny! Thy cres - set .. fair bid cast its rays Up - on .. the .. land and

pp

sea, For, when the day has passed a-way, Our trust we place in thee! O moon, shine
 sea, For, when the day has passed a-way, Our trust we place in thee! Shine
 land and sea, For, when the day has passed a-way, Our trust we place in thee! Shine
 sea, For, when the day . . has passed a-way, Our trust we place in thee! Shine

cres. *rall. e dim.* *p*

on, O moon, shine on, . . . When day's fair glo - ry dies! . . . And take command o'er
 on, O moon, shine on, . . . When day's fair glo - ry dies! . . . And take command o'er
 on, O moon, shine on, When day's fair glo - ry, fair glo - ry dies, and take com - mand o'er
 on, O moon, shine on, . . . When day's fair glo - ry dies! . . . And take command o'er

Allegretto. *♩. = 80.*

sea and land, Thou mis-tress of the skies! . . . O moon, shine on, shine on, . . . When
 sea and land, Thou mis-tress of the skies! . . . O moon, shine on, shine on, . . . When
 sea and land, Thou mis-tress of the skies! . . . O moon, shine on, shine on, When day's fair
 sea and land, Thou mis-tress of the skies! . . . O moon, shine on, shine on, . . . When

day's fair glo-ry dies! . . . And take command o'er sea and land, Thou mis-tress of the
 day's fair glo-ry dies! . . . And take command o'er sea and land, Thou mis-tress of the
 glo-ry, fair glo-ry dies! And take command o'er sea, o'er sea and land, Thou mis-tress of the
 day's fair glo-ry dies! And take command o'er sea, o'er sea and land, Thou mis-tress of the

skies, thou mis-tress of the skies, . . . thou mis-tress of the skies! . .
 skies, thou mis-tress of the skies, . . . thou mis-tress of the skies! . .
 skies, thou mis-tress of the skies, . . . thou mis-tress of the skies! . .
 skies, thou mis-tress of the skies, . . . thou mis-tress of the skies! . .

Shine on, shine on, . . . And grate-ful earth a -

Shine on, shine on, . . . And grate-ful earth a -

Shine on, shine on, . . . And grate-ful earth a -

Shine on, O moon, shine on, . . . And grate-ful earth, and earth a -

mf

p

- dorn, Till in the East, from sleep re - least, . . . Ap-pear the rays of

- dorn, Till in the East, from sleep re - least, . . . Ap-pear the rays, the rays of

- dorn, Till in the East, from sleep re - least, . . . Ap-pear the rays, the rays of

- dorn, Till in the East, from sleep re - least, Ap-pear the rays of

cres.

f

morn! Then take thy rest till once a - gain The sun far West-ward

morn! Then take thy rest till once a - gain The sun far West-ward

morn! Then rest till once a - gain The sun far

morn! Then take thy rest till once a - gain The sun far West-ward

pp

cres. *rall. e dim.* *p*

dies, And all im-plore thy light once more, Thou mis-tress of the skies! O moon, shine

dies, And all im-plore thy light once more, Thou mis-tress of the skies! Shine *p*

Westward dies, And all im-plore thy light once more, Thou mis-tress of the skies! Shine *p*

dies, And all im-plore . . . thy light once more, Thou mis-tress of the skies! Shine

cres. *rall.* *p*

Allegretto.

on, O moon, shine on, . . . When day's fair glo-ry dies! . . . And take command o'er

on, O moon, shine on, . . . When day's fair glo-ry dies! . . . And take command o'er

on, O moon, shine on, When day's fair glory, fair glo-ry dies! And take com-mand o'er

on, O moon, shine on, . . . When day's fair glo-ry dies! . . . And take command o'er

Allegretto. ♩ = 80.

cres. *cres.* *cres.* *cres.* *cres.*

sea and land, Thou mis-tress of the skies! . . . O moon, shine on, shine on, . . . When

sea, and land, Thou mis-tress of the skies! . . . O moon, shine on, shine on, . . . When

sea, and land, Thou mis-tress of the skies! . . . O moon, shine on, shine on, When day's, when

sea and land, Thou mis-tress of the skies! . . . O moon, shine on, shine on, . . . When

cres.

day's fair glo - ry dies! . . And take command o'er sea and land, Thou mis-tress of the

day's fair glo - ry dies! . . And take command o'er sea and land, Thou mis-tress of the

day's fair glo - ry dies! And take, and take command o'er sea and land, Thou mis-tress of the

day's fair glo - ry dies! And take, and take command o'er sea and land, Thou mis-tress of the

skies, thou mis - tress of the skies, . . thou mis - tress of . . the skies! . .

skies, thou mis-tress of the skies, . . thou mis - tress of the skies! . .

skies, thou mis - tress of the skies, . . thou mis - tress of . . the skies! . .

skies, thou mis-tress of the skies, . . thou mis - tress of the skies! . .

skies, thou mis-tress of the skies, . . thou mis - tress of the skies! . .

skies, thou mis-tress of the skies, . . thou mis - tress of the skies! . .

voices with violoncello obbligato. The Agnus Dei is pleasing, but contains no features of special interest.

A small, but complete, choir and orchestra, led by Mr. J. T. Carrodus and comprising many of our best professors, gave an excellent performance of the Mass under Mr. Santley's direction, and at the conclusion he was recalled and warmly applauded by the audience. It may be mentioned that the solo parts had full justice done them by Miss Ethel Winn, Miss Florence Hoskins, Messrs. Harper Kearton and F. H. Horscroft.

"KUNIHILD" AT WÜRZBURG.

(FROM OUR SPECIAL CORRESPONDENT.)

ONE may search through Grove's Dictionary of Music for the name of Cyrill Kistler, the composer of "Kunihild," and search in vain; while in the Cyclopædia of Champlin and Anthon (American) one will find him dismissed in half-a-dozen lines. It will therefore surprise your readers if I suggest that Kistler is the coming composer in the newer German style of tragic music-drama; but after hearing three performances of "Kunihild" at Würzburg, I cannot honestly arrive at any other conclusion—a conclusion, moreover, endorsed by the opinions of some of the most eminent Professors of the Conservatorium in that University town, among whom I may instance Dr. Hermann Ritter, the inventor of the *viola alta*. How is it, then, that such a work, after three performances at Sondershausen in 1884, should have been passed by in silence by the larger German theatres, and left to the enterprise of a city numbering under 60,000 inhabitants to bring into wider notice? This is one of those questions which can only be answered by the general remark, that Germany is no exception to the rule that a work of solid worth must lie buried many years before it ripens into fame; personal reasons there may well have also been, for I have been shown certain "open letters" of Kistler's to declining managers which were, to say the least, undiplomatic. For such communications, however justified, a man has mostly to pay the penalty of long delay, engendered by too much haste. Nevertheless, this period of penance seems now to be over, and by-gones are to be by-gones; this I gather from the contents of a telegram received by Kistler between the acts of what must virtually be called the production of "Kunihild" on February 24—the Sondershausen performances of 1884 having been far more of the nature of a private celebration of a resident composer. The telegram in question was sent by Hofkapellmeister Levi; besides hearty congratulations on the event of the evening, it contained the announcement that the composer's second work, called "Eulenspiegel" (a musical comedy in two acts, but now to be condensed into one), would be produced at Munich for the first time in the coming autumn. So that one may now take it that the cloud at last is lifted, and Kistler's works will spread as they deserve throughout the whole of Germany.

To hasten to an estimate of "Kunihild": in the first place, Kistler has been fortunate enough to lay hands on a text-book of high dramatic effectiveness and, indeed, of great poetic beauty. The story is simplicity itself in its broader outlines, and is founded on a mediæval legend current in the Riesengebirge. It is not, however, a mere fairy-tale, for the supernatural element is kept well behind the scenes (in the shape of an invisible chorus of spirits); the interest is strictly human, making many a powerful appeal to emotions with which we all can sympathise. Here lay a grand opportunity for the musician, and he has seized it with a grasp that lifts him with one wrench into the front rank of dramatic composers. One has only to hear the brief overture, containing barely eight-and-forty bars, to become aware that one will not have to do with milk and water in this work. This overture is built on two contrasted themes of two bars each—themes connected later with the "legend of Kynast"—with the introduction of two subsidiary phrases, one of which, consisting of only two notes three times reiterated, forms the symbol of "redemption" from the tragic curse that rests upon the castle and its mistress, *Kunihild*. The solemnity and impressive force of this overture, or rather prelude, admirably foreshadow the general mood of the succeeding drama. But

it is not in a dismal, or merely a gloomy vein, that the work is conceived, any more than is Beethoven's "Fidelio." The tragic element is bound to predominate in a tragedy, yet not to the exclusion of lyric outbursts such as we here find in the exquisite love-strains of the second act, or even of light-minded gaiety such as figures in some of the choral music in the first and third. I may add that these choruses are the only instances of Kistler's adherence to the older forms, unless one may take *Kunihild's* (soprano) legend in the first act, and *Yutha's* (mezzo-soprano) soliloquy in the second as somewhat akin to the aria-scheme. The major part of the opera consists of dramatic declamation; but in this Herr Kistler has displayed so large a fund of inventiveness, and moreover of knowledge of what is singable, that it would be difficult to find a more tuneful example of "continuous melody." For form, in its larger sense, he has gone to the system of *Leitmotive*, of which he furnishes some score or so; these he introduces with the skill of a past master in the art, though it is but rarely that we find him sounding two at once. Lucidity and boldness seem to have been his guiding principles, not only in their invention, but in their use; yet the tender element is given full play in the beautiful scenes between the lovers and in those for *Kunihild* and her companion, *Yutha*. As for the harmonisation, it has a distinctive stamp of its own; it does not go out of its way in search of strange chromatic progressions, but when these occur they fascinate one by their vividness and apparent necessity. To the orchestra a very large share of the musical interest is naturally allotted by the *Leitmotive* plan, and in this department Kistler shows a fertility of resource that is only accountable for by the fact that he has never lost an opportunity of seating himself by the side of each instrument in turn, in rehearsals of no matter what orchestral work, and thus acquiring a practical acquaintance with what each organ of sound can best bring forth. The result of this study—too often neglected—is obvious in his descriptive music of, for instance, the two "rides," in the first and third acts.

To turn for a moment to the executants: Fräulein Kreuziger as *Kunihild*, Frau Ritter-Häcker as *Yutha*, and Herr Julius Maltén as *Kunibert* could scarcely be bettered—at any rate, for a stage of the Würzburg dimensions—and the same may be said of the *Kapellmeister*, Herr Max Wolfheim. The only drawback was the insufficiency of strings and the crass indifference of the routine German chorus. The latter defect will no doubt be set right as time goes on; for, though the operatic season ends here with Easter, three gala performances of this work are announced for July, as a *bonne-bouche* for certain learned societies, and will be followed by about a dozen in August, for the special entertainment of the travelling world. The mere announcement is a sufficient index of the success this work has reaped in Würzburg; but it would be wrong to omit to mention the brilliant "ovation" with which the composer was greeted during and at the end of the performances just over, especially the first and third. The house was "sold out" on each night, and I hear that the same thing occurred on the fourth evening, Saturday, the 11th ult. Further, at one or two Concerts given at Würzburg, under Conductor Heinrich Witt, the Prelude to Act 3 of "Kunihild" (obtainable as a pianoforte solo) was played to a miscellaneous audience with a success so great that the band indulged in the proverbial "Tusch" reserved for great occasions. In conclusion, I must add that Kistler has written a third music-drama, entitled "Baldu's Tod," and that a fourth is already on the stocks. Besides these, he has composed a quantity of music for four voices and for choirs, his German National Hymn being now sung all over the Fatherland. Of chamber music he has not been guilty, for his muse appears to need something concrete to arouse it; it is no exception to this statement, if I adduce his really masterly "Trauerklänge," inspired by the death of Franz Xaver Witt, the reformer of Catholic church-music, and written as a pianoforte solo. Of Kistler's talents perhaps this work will give as good a notion as any other.

W. A. E.

OBITUARY.

FRAU HERMINE SPIESS, the eminent German contralto singer, well-known and appreciated also in this country, died at Wiesbaden, on February 26 last. She was a pupil

of Professor Sieber and of Julius Stockhausen, and excelled in the interpretation of *Lieder* and in oratorio; her grand and excellently trained voice and refined style never failing to produce a profoundly artistic impression upon her hearers. Since her marriage, some few years ago, to Herr Hartmuth, Frau Spiess had retired from her public career.

M. HENRY WARNOTS, the excellent professor of singing at the Brussels Conservatoire, died on February 27 last, in the Belgian capital, aged sixty-four. He was, in his earlier days, a popular operatic tenor both at the Paris Opéra Comique and the National Flemish Theatre, and was the successful composer of several cantatas and of a number of songs.

We record with much regret the death, on the 2nd ult., of Mr. GEORGE THOMAS ROSE, for many years, and until 1889, a partner in the firm of John Broadwood and Sons. Death happened suddenly through failure of the heart's action. It was only on the previous Saturday he was a guest at the dinner of the Royal Society of Musicians, apparently in the full enjoyment of health. He had just completed his seventieth year. Mr. Rose was always appreciated as a kind and courteous friend by the musical profession, and was widely esteemed. He found a pleasure in continuing those excellent traditions for which the house of Broadwood is noteworthy. He died at his house in Rosary Gardens, South Kensington.

Mr. SIDNEY NAYLOR died at his residence at Shepherd's Bush on the 4th ult., after ten days' illness from rheumatic fever and other complications, aged fifty-one. As an accompanist the deceased artist had few equals, as was fully recognised by Mr. Sims Reeves, with whom he was associated on all his tours from 1870 upwards. As a composer Mr. Naylor has produced, besides numerous pianoforte arrangements, some sacred music, including an excellent *Te Deum*. He was married to Miss Blanche Cole, a popular soprano in her day, who preceded him in death some years ago.

Mr. R. S. HUGHES, at one time a pupil of the Royal Academy of Music, and one of the best known composers of songs in Wales, died suddenly at his residence, at Bethesda, on the 5th ult.

The death is also announced, on the 7th ult., at Milan, of ANGELO ZANARDINI, the eminent musical critic and librettist, aged seventy-three. He was the author of the libretto of Ponchielli's "The Prodigal Son," and has done some excellent work as the translator into Italian of the books of Wagner's operas and those of some of the French operatic masters. He also did much to introduce the songs of Schumann, Schubert, Mendelssohn, and others to his countrymen by his able Italian versions of the poetry. Signor Zanardini was for many years a leading contributor to the *Gazzetta Musicale* of Milan.

Miss HELEN D'ALTON, the well-known contralto singer, died at Horsleydown on the 15th ult.

Mr. ERNEST LAKE, Organist of All Saints' Church, died suddenly on the 22nd ult., at the early age of thirty-eight. He was at first Organist of St. John's, Edinburgh, then of the Parish Church, Weybridge, and was appointed to the post at All Saints' on the resignation of Mr. E. H. Birch, in 1885. Mr. Lake was known as a song-writer, one of his most successful attempts in that branch of musical literature being the one entitled "My Love and Delight." His father was the late George Lake, composer of an Oratorio "Daniel," produced some thirty years ago at St. James's Hall.

With much regret we announce the death, on Friday, the 24th ult., of Mr. THOMAS WINGHAM, the well-known organist and composer and musical director at the Oratory, Brompton. He was born in London, January 5, 1846, and at the early age of ten became Organist of St. Michael's Mission Church, Southwark. Mr. Wingham studied under Sterndale Bennett and Harold Thomas at the Royal Academy of Music, at which Institution he afterwards became professor of the pianoforte. He occupied a similar post at the Guildhall School of Music. Mr. Wingham wrote four Symphonies, six Overtures, an orchestral Serenade, a Grand Mass in D, and other works. Almost his last wish was that the performance of a Mass specially composed by Professor Stanford for the Oratory, for which he had arranged, should take place, and this wish will be religiously carried out.

Mr. JAMES KENDRICK PYNE, for many years Organist of Bath Abbey, departed this life last month at the ripe age of eighty-two. Mr. Pyne was one of the earliest of the students at the Royal Academy of Music under Dr. Crotch. He gained his first post as Organist of St. Mary's, Pentonville, as far back as 1829.

The death is announced, last month, at Madrid, of DON FRANCISCO DE VALDEMORA, one of the most distinguished of modern Spanish musicians. He was born about the year 1815 at the Island of Majorca, and studied at Palma and afterwards at Paris, where he was a pupil of Elwart and Collet. In 1841 he was appointed singing master to Isabella II. and her sister, and subsequently became director of the opera in Madrid, and also took a professorship at the Royal Conservatorio in that capital, where for nearly half a century he occupied the leading position in matters musical. His numerous compositions, including cantatas, four-part songs, and dances, bear a distinctly national character, but are little known outside the Peninsula.

The following deaths, not yet recorded by us, have occurred during the past three months abroad, viz.:-

On January 24, at Hamburg, RUDOLF FRENZ, excellent bass singer at the Stadt-Theatre, aged sixty-seven.

On January 25, at Vienna, JULIUS PRICE, distinguished mimic artist and singer at the Imperial Opera, a Russian by birth, aged sixty.

On February 7, at Paris, ERNEST L'EPINE, author and composer of some successful operettas, romances, &c.

On February 12, at Lemberg, WILHELM CZERWINSKI, pianist and composer.

On February 23, at Berlin, J. HERMANN, well-known impresario and arranger of the concert tours of many eminent *prime donne*.

On February 28, at Naples, PASQUALE SAVOJA, highly esteemed basso-buffo of the Naples Opera, until quite recently in active engagement, aged eighty.

On the 3rd ult., at Milan, DISMA FUMAGALLI, one of the most distinguished professors of the pianoforte at the Conservatorio of that town, aged seventy.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE Concert of the Musical Association at Colston Hall, on the 4th ult., differed from many that have preceded it; as, instead of being wholly miscellaneous, the first division comprised parts I. and II. of Haydn's "Creation." The soloists were Miss Monk, Mr. Harper Kearton, and Mr. Dan Price. Mr. George Gordon, as usual, conducted.

Dr. Borsdorf has given Lectures on Goethe's "Faust" at the Memorial Hall, Clifton; and Mr. Liebig played on the pianoforte selections by Berlioz, Gounod, and Boito, as illustrations to the Lectures.

A well attended Concert was given at the large Vestry Hall, Pennywell Road, by some vocalists who have studied under Mr. D. W. Rootham, Choirmaster to the Festival Society. Two of them, Mr. C. Lodge and Mr. W. E. Young, were chosen to take part in a performance of Cowen's "St. John's Eve" at Newport, Mon.

The Ladies' Night of the Society of Bristol Gleemen, on the 8th ult., was successful musically, and also as regards the attendance. Pieces which had not before been given by the choir and were heard now, were Mendelssohn's Cantata "To the Sons of Art," an arrangement of "The Banks of Allan Water," W. Noel Johnson's "Where shall the lover rest," and Engelsberg's "Students' March."

Gaul's Passion Music was given on the 9th ult. at St. Mary Redcliff Church, with an orchestra. We learn with regret that this may be the last service of the kind that will be held in this church. It was here that the musical services which have been so generally adopted in other sacred buildings in Bristol were initiated by the Vicar and Mr. J. W. Lawson, the Organist; but the lack of support and other discouragements have caused the performances to be discontinued.

On the 16th ult. Mr. Carl Armbruster concluded his Lectures on Wagner's "Tristan and Isolde" at Clifton. In the course of five Lectures he went through the whole of the opera and analysed different passages, Miss Pauline Cramer assisting to illustrate the work.

On the 10th ult., under Mr. Fred. Watts as Conductor, a new sacred Cantata, "Song of the Passion," by W. S. Vinning, was sung at St. Thomas's Church, with orchestral accompaniment; Mr. Areskog being leader of the band.

At the second Orchestral Subscription Concert at Colston Hall, on the 13th ult., Dr. Hubert Parry was present and conducted the Orchestral Suite, arranged from his "Hypatia" music, which was given for the first time at the Philharmonic Concert on the previous Thursday. The work was enthusiastically received, the March in particular winning favour. Other compositions given, which had not previously been heard in Bristol, were the second Symphony by Brahms, and a Pianoforte Concerto by Miss Dora Bright, who was at the solo instrument. The vocalist was Miss Brema.

Dr. Hubert Parry remained in Bristol over the following day, and directed a preliminary rehearsal of his "L'Allegro" by the Choral Society, who intend giving it with Sir Arthur Sullivan's "Golden Legend" at a Concert this month. Dr. Parry expressed his gratification at the result of the practice, and he has promised to conduct the performance of his work.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE Choral Union continues to make satisfactory progress towards a much higher platform than it has hitherto been able to attain. Steadiness, fullness of tone, certainty of attack, and an excellent balance of parts were evidenced at the Spring Concert on the 6th ult., when "Judas Maccabæus" was performed. Madame Duma, Misses Edmonds and Marion Brown, Mr. Henry Piercy and Mr. Montague Worlock were the soloists. The hall was very crowded. It is a pity that the orchestra was so unworthy of the chorus; in the solos it was scratchy and rough, and in the choruses it was nearly inaudible; and the fact that Edinburgh can offer no better organ for a public performance than that in the Music Hall is little short of a disgrace.

Messrs. Wood's Concert scheme included the most important orchestral engagement of the year, when, on the 10th ult., Sir Charles Hallé's famous band again provided us with a standard by which to judge and an ideal after which to strive.

On the 20th ult. Mr. Lingard's Ladies' Choir gave the second Concert of the third season in the Literary Institute. The principal work was Vincent Wallace's Cantata "The Maypole," and the second part consisted of miscellaneous choruses, part-songs, and solos (Dr. Lloyd's "Every heart," Macfarren's "St. Dunstan's Bells," &c.).

Messrs. Paterson are early in the field with a scheme of Orchestral Concerts next year. They offer ten Concerts by the new Scottish Orchestra under Weingartner. The subscriptions are already being well taken up.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE Guarantors of the Glasgow Choral Union scheme are not in the least dismayed at the deficit on the past season. On the contrary, these doughty champions of the faith within them recently marshalled their forces in pretty large numbers, and resolved to carry on the campaign so soon as the necessary sinews of war were forthcoming. The minimum amount was, indeed, subscribed in a few days and with remarkable facility. Arrangements are, then, being actively made in connection with next winter's operations. Mr. August Manns has again signified his acceptance of the post of orchestral Conductor, and the band, as on former occasions, will number about ninety performers. Another scheme is also in the field, that of the Scottish Orchestra Company, an organisation which intends giving a series of Concerts from October to April next throughout Scotland, and with its headquarters on the banks of the Clyde. Negotiations have been in progress with a view to securing Mr. Felix Weingartner, of the Imperial Opera, Berlin, as the Conductor of the new scheme, and applications for places in the orchestra are already invited. It will thus be gathered that next musical season

promises to be somewhat lively. Competition will, moreover, be further intensified by the operations of several touring parties, and by the position now secured in Glasgow by the Royal Carl Rosa Opera Company.

The month of March is pre-eminently associated with Concerts under the auspices of the smaller choral societies. These get their chance after the big events are over for the season, and very often some remarkably meritorious work is accomplished. This was noticeably the case with the Kyrle Choir in their selections submitted in the Berkeley Hall on the 6th ult.; with the efforts of the Glasgow Unitarian Musical Association, whose programme on the 7th ult. included a good performance of Cowen's popular Cantata "St. John's Eve"; and with the Park Parish Church Choir, which successfully produced, on the same evening, Barnby's "Rebekah." An excellent programme, which included Roeckel's melodious Cantata "Westward Ho!" served to show the progress undoubtedly made by the students of the Athenæum School of Music at their annual Concert on the 9th ult. They tackled, moreover, on the 21st ult., and four following evenings, Ignaz Brüll's Opera "The Golden Cross," for which great preparations had been made to secure adequate representations of this singularly attractive work. Mr. Allan Macbeth, the Principal of the School, conducted, and he had every reason to be gratified with the success of his labours. During the same active week the Philomel Club gave three interesting performances of Sullivan's "Princess Ida," and Dr. Joachim and party brought the Choral Union season to a close with a fine programme of chamber music.

Kinning Park Free Church Musical Association was to the fore on the 14th ult. with a wonderfully good performance of the "Creation," and on the following evening the Woodside Church Musical Association essayed, with marked success, Coward's Cantata "The Story of Bethany." To Bennett's "May Queen" the Glasgow Eastern Choral Society did ample justice on the 16th ult., and the same evening a performance of Haydn's work just named was given by the Maryhill Musical Association. Chamber music during last month was also fittingly represented through the medium of the Glasgow Quartet, more particularly on the 14th ult., when Madame Haas made her welcome re-appearance. Warm testimony to the good work accomplished by Mr. W. H. Cole and his excellent band at the Fine Art Institute ought to be made. Some recent programmes have, indeed, been uncommonly good, notably those which included Dr. A. C. Mackenzie's "Benedictus" (for violins and orchestra), the same composer's ever-popular Scottish Rhapsody (Op. 21), and Mr. German's stirring Dances from the Music to "Henry VIII."

The Paisley Choral Union announced a performance of "The Golden Legend" for the 27th ult., notice of which must, of course, be reserved. It may, however, be here recorded that much interest centred in the production of Sullivan's fine work.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

THE final Concert of the Philharmonic Society, on the 21st ult., served to introduce to a Liverpool audience Gounod's "Mors et Vita." The work, which was given in its Anglicised form, has been so often mentioned in these columns that nothing need now be said of its many merits and beauties. The principals on this occasion were Miss Macintyre, Madame Belle Cole, Mr. Albert Cornish, and Mr. Watkin Mills. Extra rehearsals had been attended and no pains spared in preparation of the Oratorio. As a result the performance proved to be of the highest order, and upon the closing effort of a season not otherwise extremely noteworthy all concerned are to be congratulated. Sir Charles Hallé, as usual, conducted.

Among the events of the past month of principal interest the following performances may be chronicled: Gaul's Passion Music, given with good effect at the Pro-Cathedral, as the Lenten Oratorio, on the 9th and 16th ult., under Mr. F. H. Burstall, with Mr. C. Collins at the organ. Haydn's "Creation," on the 14th ult., by the Wallace Musical Society, with orchestra and chorus of 150, under

Mr. W. I. Argent. The same Oratorio on the same date, by the Rock Ferry Amateur Choral Society, under Mr. W. R. Pemberton, attracted deserved attention, a novel feature being the engagement of a small orchestra of strings, in conjunction with the long-established chorus of the organisation. At St. George's Hall, on the 11th ult., the Southport and Birkdale Philharmonic Society, with an orchestra and chorus of about 350, gave Mendelssohn's "Elijah," the occasion being one of Father Nugent's People's Concerts, given on Saturday evenings in Liverpool for many years past, free of charge. Another performance worthy of record would be that of Handel's "Messiah" at St. George's Hall on Good Friday. The now time-honoured custom of thus catering for the poor of the city cannot but be highly commended. On the occasion in question Mr. Branscombe and Mr. Thorley were announced respectively as Conductor and Organist. The Post Office Choral Society gave a selection of Mendelssohn's "Open Air" Music, under the conductorship of Mr. Argent and Mr. Ross, on the 28th ult. The choir of the Liverpool Institute of Music, under Mr. S. Hardcastle, gave Cowen's "St. John's Eve" on the 23rd ult. The Gordon Choral Society, under Mr. R. V. McCulloch, gave Romberg's "Lay of the Bell" on the 22nd ult. Mr. Clarke's Choral Society, at Southport, gave Mendelssohn's "St. Paul" on the 23rd ult.

Other recent performances by choral societies possessing less numerical strength may be recorded as follows: The Mount Pleasant, now in its forty-seventh year of existence, Stainer's "Daughter of Jairus," under Mr. W. Lee. St. Michael, Barnett's "Ancient Mariner," under Mr. T. C. Jones. The Runcorn Musical, Mendelssohn's "St. Paul," under Mr. Crossley; and it is pleasant to note that this excellent Society is still keeping up its old standard, the orchestra and chorus numbering about 100. The Bunbury and the Gresford (Cheshire) Societies, Van Bree's "St. Cecilia's Day" and Bennett's "May Queen," under Mr. Robinson and Mr. Morton Bailey respectively. The Chatham Choral Society, under Mr. Humphrey Lloyd, have been rehearsing miscellaneous work, notably Dr. J. Parry's "The Lord is my Shepherd."

The close of the series of the Schiever Chamber Concerts was signalled by the production, on the 4th ult., of Brahms's Quintet for clarinet and strings. These Concerts are happily growing more and more popular season by season, and must ere long emerge from the comparatively small gallery of the Art Club, where they have till now been held. Beethoven's "Pastoral" Symphony brought the Concerts of the Liverpool Sunday Society to a close on the 5th ult., there being the usual crowded audience in St. George's Hall. Last to be named, but by no means the least enjoyable feature of the month, has been a capital Smoking Concert, with Schumann's C Symphony as the leading feature, at the City Hall, given by Mr. A. E. Rodewald's truly fine amateur orchestra, conducted on this occasion by Mr. H. S. Welsing.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

DURING the closing performances of Sir Charles Hallé's subscription season (the thirty-fifth) we had a rendering of "Elijah," chiefly remarkable for the excellence of the choir; and we also enjoyed the two visits of Herr Joachim (as we still call him here, in spite of his Cambridge diploma), which have, for so many years, brightened the cold spring months; and, according to the plan of the later seasons, Lady Hallé joined him at the final gathering in order to give us, before our long silence, some idea of what duet playing may become when two such violinists meet. Perhaps we have had enough, for a time, of Bach's D minor Concerto; but the Spohr "Duet Concertante" (Op. 48) is less known, and will, we hope, be supplied to us again. Whether Mendelssohn's "Italian" Symphony or the No. 8 of Beethoven was the more exquisitely played, or the more thoroughly enjoyed, it would be difficult to judge. But the evidence was abundant that the orchestra still maintains its admirable qualities: the wind is—as it has for years been—as nearly perfect as we may hope ever to hear it; and, although the strings would bear some strengthening, their attack, under Mr. Willy Hess, is very spirited and prompt. Among the

lighter pieces, Bizet's Suite "L'Arlesienne" was full of charming fancies vividly portrayed; but we are getting rather tired of "Peer Gynt," who seems reluctant to depart.

But this time Sir Charles is leaving us some slight consolation for the termination of his subscription series, having become the president of an Orchestral Association, including the greater part of his band, which announces Popular Concerts to be given—should public encouragement be vouchsafed—until such time as most of its members must disperse to their summer duties. The first was given in St. James's Hall on the 15th ult., to a numerous and most enthusiastic audience, and the feeling was general that the movement is highly praiseworthy and deserving of liberal support. Signor Risegari proved an extremely sympathetic Conductor; and it is announced that on Good Friday evening Sir Charles will himself direct a performance of "The Messiah."

The undertakings during March of the Gentlemen's Concerts Society included a very interesting Pianoforte Recital by the Conductor, and an admirable Lecture on "English National Melodies," by Miss Wakefield, who, with wonderful endurance and undiminished freshness of voice, for nearly two hours secured the close attention of a large audience while she told her tale respecting our boundless treasure of folk-song, and illustrated her remarks by well chosen selections of varied style. Miss Wakefield is well known as an advocate of the early musical claims of the "Four Nations," and of the necessity to rebuild our art-school upon the old and natural lines.

Justice demands that mention should be made of the introduction of Costa's "Eli" into this city by the Athenæum Musical Society, with small band and choir, under Dr. Watson. It is something to get away from the regular routine of oratorio selection, and any exertion in this direction deserves approval: and, on the fourth meeting of the Vocal Society, Dr. Watson's "Hymn of Adoration" and other novelties were produced and admirably sung.

Mr. Frederick Dawson, who has been greatly in request of late, undertook, on the 25th ult., a very arduous Recital in the vast St. James's Hall. A programme embracing the Sonata "Appassionata," the "Papillons," and the "Rhapsodie Hongroise" (No. 12) would suffice to test the powers of any pianist; but the seven selections from Chopin proved the poetic sensibility of the player as well as his executive ability, which has never been questioned.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Choir Concert of February 23 should be noticed for the complete artistic success of the rendering of Spohr's "Last Judgment" and Stanford's "Revenge," under Mr. Marshall-Ward's direction. The orchestral accompaniments were well played by a complete band led by Mr. F. Ward, of Birmingham, which did full justice alike to the picturesque scoring of the "Revenge" and Spohr's lovely orchestration in the "Last Judgment." The principals were Miss Maggie Davies, Miss Sarah Berry, Messrs. Maldwyn Humphries and David Hughes.

The Sacred Harmonic Society finished its season on the 16th ult. with "Elijah." The chorus left nothing to be desired, and at times, notably in the "earthquake" chorus, touched the highest point of excellence in tone, finish, articulation, and complete control. The band, too, was excellent. The principals were Madame Anna Williams, Madame Belle Cole, Mr. Edwin Houghton, and Mr. Watkin Mills, assisted by Miss Honeybone, Mrs. Richards, and Mr. Sudworth, who gave valuable help.

The Saturday Organ Recitals by Mr. E. H. Lemare at the Mechanics' Institution closed for the season on the 11th ult., the interest and attendance being steadily maintained up to the last.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

"A BUSY term"—this is the record of things musical since the beginning of the year. Indeed, our local societies started, before term began, with a visit of the Oxford Glee-men to Reading, where they united with the Reading

Orpheus in a performance of Dr. F. J. Read's "Sigurd." Such combinations as these might with advantage be more numerous than they are. Later on, this same Society gave an excellent Invitation Concert in the Town Hall, on February 14.

Perseverance has been rewarded in the Public Classical Concerts—in other words, they have paid their way. This result was mainly due to the Concert of February 14, when a good programme, a fine performer, and a wet afternoon combined to collect a numerous audience. Artistically, also, this Concert was a success, which is more than can be said for its successor on the 2nd ult., when the orchestra played with a deplorable lack of delicacy and refinement. All the same, it is difficult to see how such miscarriages can be guarded against when only one very hasty rehearsal is possible.

The Choral and Philharmonic Society gave a Madrigal Concert, under Dr. Roberts's *bâton*, on the 9th ult. The chorus sang well, though we have heard them better, and the Hon. Mrs. Lyttelton, who was the soprano soloist, delighted everybody; but the Concert was far too long. Mr. Lomas, of Magdalen College Choir, filled the place of bass soloist, at very short notice, in a most creditable manner.

A novelty of the term was the use of the New Theatre for a Concert of Chamber Music on February 23. It was a bold experiment but proved entirely successful, and it is to be hoped that the University Musical Union, who ventured on the risk, will be encouraged to adhere to the theatre as a concert-room. It was quite a new sensation in Oxford to listen to good music in a comfortable chair. For the rest, we had some new incidental music by Mr. F. C. Woods to the "Two Gentlemen of Verona," and have heard Sir Charles and Lady Hallé, Mr. Edward Lloyd, and Señor Sarasate, not to mention many smaller stars. As has been said already—"a busy term."

MUSIC IN WILTS AND HANTS.

(FROM OUR OWN CORRESPONDENT.)

DURING March Concerts have, as a matter of course, been few and far between, and in Salisbury not a single musical performance calling for notice here has taken place. Active preparations are, however, being made for the future. The Sarum Choral Society, under the conductorship of Mr. C. F. South, the Cathedral Organist, has selected Macfarren's "King David" for the Easter Concert; and as the works of the older masters have hitherto almost monopolised the attention of the Society, the performance of this modern composition is being looked forward to with more than usual interest. Mr. Moberly's Festival Concert, announced to take place here in June, will undoubtedly be an event of considerable importance. The Corn Exchange, the largest available building in the city, will be specially equipped for the occasion, a capacious platform being erected for the accommodation of the chorus and orchestra, which will number about 500. The band will include several well-known amateurs, but the "wind" department will be supplied entirely by professionals of the first rank.

The usual Lenten performance of "The Crucifixion" took place in the beautiful Parish Church of Wilton, on Wednesday, the 15th ult. Mr. H. J. Naish, Organist of the Church, accompanied the work, and the solos were sung by the Rev. S. Buchanan and members of the choir.

At the Minster, Warminster, Sir John Stainer's "Meditation" was also sung at a Special Service on the 3rd ult., under the direction of Mr. J. F. Glass, the soloists being the Rev. H. W. Carpenter and the Rev. J. P. May.

The people of Trowbridge have to thank Mr. Millington for affording them an opportunity of hearing M. de Pachmann, who gave a Pianoforte Recital in the Town Hall on the 8th ult. to a fashionable audience. The distinguished pianist was enthusiastically received, and his playing evidently highly appreciated.

Preparations are being made at Bournemouth for the grand performances of "Judas Maccabæus," announced to be given this month in the Shaftesbury Hall, under the direction of Dr. W. Lemare. The professional vocalists engaged are Miss Annie Shinner, Miss Reeks, Miss Clara

Spencer, Mr. Alfred Kenningham, and Mr. Fred. Bevan. Signor Bertoncini will lead the band, which, together with the chorus, will number about 200.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS has, during the past month, been exceptionally busy with musical matters. In the last week of February no fewer than five Concerts took place, the first being a Recital of pianoforte music, from Beethoven to Liszt, which was given by Mr. Christensen, a local pianist and composer, on the 20th. Two days later the Leeds String Quartet gave their second Concert. The last of this series took place on the 8th ult. On February 27 a Chamber Concert was given by a quartet of native artists, with Mr. John Dunn as leader, and Messrs. Harmer, Sewell, and Whitehouse as his associates. The first of the Rasoumowsky Quartets and Dvorák's original and powerful Pianoforte Quintet in A, in which they had the assistance of Miss Eisele, were performed with admirable spirit, and Mr. Dunn gave a remarkably fine and sympathetic rendering of Dr. Mackenzie's "Pibroch," the fantastic beauty of which is exactly suited to his style. On the 6th ult. the Leeds Symphony Society, under Mr. Gutfield's conductorship, gave a creditable performance of Mozart's E flat Symphony, with overtures and miscellaneous pieces by Gade, Weber, Bach, and Svendsen; and on the 14th ult. Mr. Haddock brought his series of Musical Evenings to a close, the appearance of the Huddersfield Glee and Madrigal Society giving an air of novelty to the programme, which suffered greatly from the non-appearance of the pianist, Madame de Pachmann. The final Concert of the Subscription series, which took place on the next evening, proved to be distinctly the chief event of the musical season. The performance of the Rasoumowsky Quartet in F, by Messrs. Joachim, Rawdon Briggs, Gibson, and Piatti, was not far removed from perfection, while no less sympathy with the composer and excellence of *ensemble* was noticeable in the Schumann Pianoforte Quintet. In the latter work the pianist was Miss Fanny Davies, who joined Dr. Joachim in Brahms's Sonata in A (Op. 100), the finished rendering of which provoked a display of enthusiasm not often witnessed in Leeds in connection with music of this type. On the 17th ult. choral music was in the ascendant, Mr. Hamish MacCunn's "Bonny Kilmeny" being given by the Leeds Scottish Vocal Society, under Mr. J. W. Haywood's conductorship; and Spohr's "Calvary" forming the chief feature of a special Service at the Leeds Parish Church. The excellent singing of Mr. Browning, the principal bass of the parish choir, and the skilful performance of the accompaniments by Mr. Benton, the Organist of the Parish Church, deserve especial mention.

At Huddersfield the Subscription Concerts have been of more than usual interest. On February 21 Sir Charles Hallé's band was heard in Mozart's G minor Symphony, and Mr. Willy Hess gave a broad and artistic rendering of Beethoven's Violin Concerto; on the 7th ult. the programme included Brahms's Clarinet Quintet, played with much refinement by Messrs. Clinton, Wessely, Collins, Krause, and Squire; together with Spohr's fine Nonet, Lalo's fanciful "Aubade," and a couple of movements from a Sextet by Thuille. On the 3rd ult. the Huddersfield Choral Society, which boasts of the most powerful chorus in the West Riding, revived Handel's "Joshua," the music of which is well suited to their powers. The principals were Miss Anna Williams, Miss Dews, Messrs. Iver McKay and Watkin Mills. Mr. John Bowling, the Society's Conductor, directed the Concert.

The Halifax Choral Society gave, on the 9th ult., a Concert, of which Sir Arthur Sullivan's "Golden Legend" formed the chief feature. Unfortunately Mr. Garland, the able Conductor of the Society, was prevented by illness from superintending either practices or performance, but an efficient substitute was found in Mr. T. Smith, who conducted a generally creditable performance. Saving that the tenor was at times slightly overweighted, the principals—Miss Henson, Miss Dews, Messrs. Piercy and Black—were highly satisfactory, while the band was of more than ordinary excellence.

The Whitby Choral Society completed its fourteenth season on the 2nd ult., when Gounod's "Messe Solennelle" was finely rendered by the well-balanced choir and by the excellent soloists, Miss Emily Davies, Mr. Iver McKay, and Mr. Musgrove Tufnail. Mr. Hoggett and Mrs. Alder were the accompanists, and Mr. Hallgate the Conductor.

The St. Cecilia Musical Society gave an admirable performance of "St. Paul" in the Albert Hall, Sheffield, on the 18th ult. A capable quartet of soloists, consisting of Madame S. Conway, Miss Clara Meek, and Messrs. B. Sedgwick and Dan Billington were heard to much advantage, but the chief credit of the performance rested with the chorus. The tone and attack were excellent, and the shading was duly observed. Mr. W. J. Phillips at the organ and Mr. Acomb as leader did excellent service. Mr. William Brown conducted.

The Mansfield Harmonic Society performed "Acis and Galatea" on the 21st ult., in the Town Hall. The chorus singing reflected high credit on Mr. J. Adcock, who conducted. The principals were Miss Norledge, Miss Maggie Large, Mr. H. Stubbs, and Mr. Lightowler.

The Masbro Choral Society, an organisation which numbers 150, gave its first Concert on February 28, in the Mechanics' Hall, Rotherham. T. M. Pattison's Cantata "The Ship of Life" was the work given, and its performance was in every respect satisfactory. Part-songs and miscellaneous pieces concluded the programme. Mr. S. Hadfield conducted.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, March 15.

On February 23, the second service of the Church Choral Society, under Mr. R. H. Warren, was notable both on account of the work and the manner of its performance. The "Stabat Mater" of Dvorák was given with the assistance of Madame Clementina de Vere-Sapio, Miss Emily Winant, Mr. J. H. Ricketson, Mr. Franz Remmentz, and a competent orchestra, reinforced by Mr. H. W. Parker, who presided at the organ with customary skill. This pre-eminently beautiful and scholarly work of the distinguished master has never received more adequate and loving interpretation; small wonder that many of those who then heard it were so eager for a renewal of the pleasure that they flocked to our neighbouring city (Brooklyn), where, on the evening of February 28, the noble work was given by the Brooklyn Choral Society, under the direction of Mr. C. Mortimer Wiske, and with Miss Emma Juch, Miss Helen O'Donnell, Mr. J. H. Ricketson and Mr. Carl Duft as soloists.

On Thursday, February 23, at Calvary Church, Mr. C. Lee Williams's Cantata "Gethsemane" was given, under the direction of Mr. Clement R. Gale. The forces employed were the usual members of the choir, but the performance would have done credit to any body of singers. This was the first performance of Mr. Williams's work in America, and its beauty was at once made evident. Great interest is shown just now in Stainer's "Crucifixion," no less than four performances being announced for early dates by as many leading choirs in this city.

Among suburban societies it is a pleasure to record the marked success of the Mount Vernon Choral Society at Port Chester, under Mr. Hallam, who, with the assistance of Miss Edmunds, Mr. George W. Campbell, and Dr. Carl Martin, gave Haydn's "Creation" in a way that elicited warm praise from a large audience and the local press.

The influence of Wagner is felt in such far-away centres as Nashville (Tenn.), whence come accounts of a fine Memorial Concert given by the Choral Society, under Miss Hollinshead, assisted by Professor Fischer. The programme consisted entirely of excerpts from the great music-dramas, and served admirably to charm the audience.

On February 21, at Carnegie Music Hall, the second Concert of the Banks Glee Club was given, under Mr. R. H. Humphries. A very interesting programme, including Cooke's "Strike the Lyre," was excellently performed, and the soloists of the evening, Mr. and Mrs. Charles Manners, added greatly to their already well-earned popularity. These two artists are now, in conjunction with Messrs. Wolff and Holman, accomplishing a provincial

tournee in Canada, whence come pleasing reports of their success.

Accurate information leads to the conclusion that Dr. Dvorák's Mass in D (recently published) has already excited great interest among choirmasters, and several are contending as to which shall be first in the field. To his fame it may add little, but it will do much to strengthen the admiration already felt for the great composer who is now with us.

Mr. Walter Damrosch has brought his Sunday night Concerts to a degree of excellence and an elaboration of detail which makes them a valuable educational as well as artistic feature in the musical life of the Metropolis. Two of his notable successes in the matter of soloists have been Mr. Henri Marteau, violinist, and Mr. R. Plunket Greene, whose admirable singing of Dr. C. V. Stanford's Irish Ballads has caught the popular fancy in a marked degree.

The London Sunday School Choir, founded in 1871, assembled at the Royal Albert Hall on February 25 for its annual Concert. According to custom, sacred compositions were sung in the first part, among those given on this occasion being Sir John Goss's Christmas Anthem "Behold I bring you good tidings," Sir John Stainer's "Leave us not, neither forsake us," the chorus from "St. Paul," "How lovely are the messengers," and the Rev. E. V. Hall's Anthem "Praise, O praise our God and King." Each of these, like the majority of the secular pieces in the second part, received smooth and sympathetic interpretation under the baton of Mr. Luther Hinton. Madame Antoinette Sterling and Mr. James Horncastle gave some songs, and Mr. David Davies was at the organ. The *fête* at the Crystal Palace of this choir will, as usual, take place in June, when two new pieces expressly composed by Sir Joseph Barnby and Mr. A. R. Gaul will be included in the programme.

The North-West London Philharmonic Society, conducted by Mr. Bernhard M. Carrodus, took possession of St. Martin's Town Hall, on the 3rd ult., for the first Concert of the second season. The instrumental force was fairly balanced, and the good quality of the strings was manifested in a "Berceuse" for that department alone composed by A. Simon. In Sterndale Bennett's "Wood Nymphs" Overture, in the accompaniment to the first movement of Beethoven's Violin Concerto (solo part finely played by Mr. J. T. Carrodus), and in excerpts from Schubert, Haydn, and others, abundant evidence was afforded of careful rehearsal. Miss Kate Cove (who deserved the encore obtained in Walter Macfarren's "Awake, O heart," accompanied by the composer), Miss Helen Pettican, and Mr. Arthur Thompson were the vocalists; and facility of execution was exhibited by Mr. J. F. Carrodus in a violoncello solo by Popper.

At the temporary Church of St. Gabriel's, Willesden Green, which has already acquired a reputation for its musical services, a very excellent rendering of the first part of Gounod's "Redemption," on the 26th ult., brought to a fitting termination a series of special Lenten Sunday Evening Services. The authorities of the church were fortunate in obtaining the services of Madame Florence Winn, Mr. Iver McKay, and Mr. Frederic King, and these excellent artists, with Miss Wilkinson and Mr. Henry Baker (the Choirmaster of the Church), combined to give a most satisfactory rendering of the solo parts. The choral portions of the selection were sung with precision by the choir of the church, considerably augmented. Mr. Clement Lockane and Miss Fisher played the accompaniments on the Liszt organ and a pianoforte. The Lenten Services, which have included selections from "The Messiah," "Last Judgment," "Crucifixion," &c., reflect great credit on the energy and enterprise of the Choirmaster.

MISS AMY LOUISE REEVES, a promising young pianist, pupil of Mr. Francesco Berger at the Guildhall School of Music, where she has gained high distinction, gave a Recital, on the 4th ult., at Steinway Hall, before a crowded audience. In the opening number—Beethoven's Sonata in F minor (Op. 57)—the lady proved herself an earnest and thoughtful student of the great master.

Her solo pieces also included numbers by Liszt and Chopin, Raff's difficult "Giga con variazioni" (from Suite, Op. 91), and a charming Gavotte and Musette by Mr. Berger, in all of which she proved herself possessed of an excellent technique and refined taste. The lady was also accompanied with Messrs. L. Duloup and E. de Munk in a capital performance of Mendelssohn's breezy and joyous Pianoforte Trio in D minor. Madame Giulia Valda and Mr. Iver McKay contributed vocal numbers, Mr. F. Berger being the accompanist.

A VERY fine Sacred Concert was given by the St. George's Glee Union on Friday, the 3rd ult., at Pimlico Rooms. The first part consisted of performances of Cowen's part-song "Light in darkness" and Dr. Bridge's Anthem "It is a good thing" by the choir, and solos tastefully sung by Mr. R. F. Roberts, Miss Annie Wilson, Mr. Albon Nash, and Madame Jessie Griffin, who also took part in Spohr's Cantata "God, Thou art great." The second part was taken up by Sir W. S. Bennett's sacred Cantata "The Woman of Samaria," in which the same artists appeared and Mr. Fred. Bevan sang the music allotted to the bass. The earnestness which the choir brought to bear on this trying work is worthy of special notice, and much credit is due to Mr. J. Monday (Conductor) for the preparation of the Concert. Mr. F. R. Kinkeel accompanied with his usual ability.

THE programme of Mr. Dolmetsch's third Concert, at Barnard's Inn, included instrumental pieces by Martin Pierson (c. 1613), William Byrde, "Coperario," Mace, Locke, Christopher Simpson, Rameau, and Bach, the last-named being represented by his Sonata in G for flute and viola d'amore, with accompaniment for harpsichord and viola da gamba. Mr. Vivian was the flautist, and the viols, lute, and harpsichord were respectively handled by Mr. Mrs., and Miss Helène Dolmetsch, Misses Milne and Ethel Davis, and Messrs. J. A. Milne and W. A. Boxall. Mr. W. H. Cummings sang, with much charm and evident appreciation of their tender quaintness, songs by Purcell, Lawes, and Thomas Campion. Most instructive descriptions of the lute, spinet, and harpsichord were given by Mr. Dolmetsch during the evening.

A CONVERSAZIONE was held on the 16th ult., by the students of the National Art Training School, in the South Kensington Museum. A very large number of students and their friends were present, and the two Concerts given in the large Lecture Theatre were attended by crowded audiences. The artists included Miss Maggie Purvis, Miss Maude Macfarlane, Miss Clara Butt, Mr. Henry Piercy, Miss Daisy Irvine, and Miss Nettie Atkinson (violin), Mr. J. Mills (saxophone), Mr. John Le Hay (ventriloquist), and Mr. Charles Fry who gave several recitations. The Art Students' Glee Society sang several part-songs, under the direction of Mr. J. Hirst. Concerts were also given during the evening by the London Military Band, conducted by Mr. Warwick Williams.

MISS LOTTIE WILLIAMS gave a Concert on the 16th ult. at the Hampstead Vestry Hall, assisted by Miss Lilian Redfern, Miss L. Johnstone, Messrs. Reynolds, Wood, and R. Newman (vocalists), Mr. Alfred Slocombe (violin), and Mr. B. P. Parker (violoncello). In her rendering of a Polonaise by Liszt and of the Andante con variazioni (Op. 82) by Mendelssohn (both encored), Miss Williams again exhibited to the best advantage the excellent artistic qualities noticed by us on a previous occasion. Mr. Slocombe contributed a Ballade and Polonaise by Viouxtemps, and Mr. Parker gave violoncello pieces by Thomé and Goltermann. Mr. James Shaw, whose pupil Miss Williams is, acted as Conductor.

THE fifth of the current series of Clapham Philharmonic Concerts was given on the 9th ult., at the Assembly Rooms, Gauden Road. The first part consisted of Dvorák's "Stabat Mater," the principals being Miss Whitmell, Miss Etheridge, Mr. Lawrence Fryer, and Mr. Wingrove Ives; and the accompanists Messrs. Sidney Hann and J. P. Attwater. The choruses were sung with a precision and delicacy which reflected great credit on the Conductor, Mr. Walter Mackway. The second part opened with the "Gloria" from Dr. Mackenzie's "Dream of Jubal,"

followed by a selection from Macfarren's "St. John the Baptist," closing with the fine fugal chorus "My soul, praise the Lord."

THE third and last Chamber Concert of the season of the North-East London Institute took place on Saturday evening, the 25th ult. The programme was an excellent one, including Mozart's lovely Clarinet Quintet in A, Schumann's interesting Quartet for strings in A (Op. 41, No. 3), and Mr. Prout's pleasing Pianoforte Quartet in F (Op. 18). It is interesting to find that this high-class undertaking has been well supported, and that the directors, Messrs. Ebenezer Prout and W. G. McNaught, intend to continue the Chamber Concerts next season, when their efforts will, no doubt, be well rewarded. London is ever extending, and its centre is scarcely aware of all the good things taking place in its suburbs.

MISS COWEN's dramatic and musical *Matinée* at Steinway Hall, on the 23rd ult., was an effective combination of the two elements. Besides delivering with judgment several recitations, Miss Cowen appeared in a Comedietta by Mr. Malcolm Bell, entitled "The Substitute." Miss Elsie Holme, a young vocalist of some promise, sang in an agreeable style Righini's "Venni Amore" and Stanford's "The little red Lark." Mr. Eugène Oudin gave with such refinement Cowen's "More than all to me" that the numerous assemblage asked for a repetition of a portion; and Mr. Norman Salmond did justice to Frances Allitsen's setting of "Come not when I am dead" and "Thy voice is heard thro' rolling drums."

MISS HELEN HULME gave a Concert at Steinway Hall on February 25, which passed off as satisfactorily as could be wished, a well-selected list of pieces gaining the full approval of a large audience. Miss Hulme displayed a pleasing voice together with considerable command of expression in Vacca's "Ah! se tu dormi," Bach's "Farewell" (encored), M. P. King's "Eve's Lamentation," and in a duet from "Martha" with Mlle. Otta Brony. The last-named distinguished herself in the brilliant soprano air from "Guillaume Tell," and Mrs. Maude Panton, Mr. Reginald Groome, and Mr. Wilfrid Cunliffe also sang. Instrumental pieces were played by Miss Edith Drake, Mr. Harry Lee, and Mr. Jules Hollander.

AN interesting and fashionably attended Concert was given on the evening of the 7th ult. at Steinway Hall, by two well-known artists, Signora Borghi and Mr. Sidney H. Brooks, assisted by Mrs. Clare Wright, Miss Anna Roeckner, Mr. Langdale Monton, and Mr. Paul Berton. The lady Concert-giver was heard to good advantage in several vocal numbers, and her associate, Mr. Brooks, met with much well-deserved applause in his rendering of Grieg's Sonata (Op. 36), Schumann's Suite (Op. 102), and other pieces for the violoncello. Signor Carlo Ducci and Mr. Spencer Lorraine officiated as Conductors, the latter being a most efficient accompanist. The hall was well filled with a highly appreciative audience.

THE Westminster Orchestral Society's second Concert, on the 15th ult., may be dismissed with little more than formal record, as the programme was made up of familiar material. Highly creditable performances were secured of Mendelssohn's "Italian" Symphony and Mozart's Overture to "Zauberflöte," the remaining orchestral pieces being the Danse des Sylphes from Berlioz's "Faust" and the Triumphal March from Mr. Prout's Cantata "Alfred." Max Bruch's Violin Romanza in A minor and major was excellently played by Mr. Frye Parker, and vocal music was supplied by Mr. Herbert Thorndike and the Queen Vocal Quartet.

MR. E. MINSHALL last month transferred the Thursday evening Concerts he has for many years successfully held at the City Temple to Exeter Hall. There was a good attendance on the 9th ult., when the vocalists were Miss Emily Davies and Mr. Alexander Tucker, both of whom were warmly complimented for their rendering of several songs. Mr. J. D. Macey skillfully played Smart's Festival March in D on the organ, Miss Bessie Poole as violin soloist gave the Rondo from De Beriot's seventh Concerto and Sainton's "Scotch Fantasia," Mr. J. Evans was heard in a cornet solo, and an orchestra, numbering about forty, supplied selections.

A CLEVER and musician-like setting of the 84th Psalm by Mr. Henry J. B. Dart was performed for the first time on the 19th ult., in St. John's, Waterloo Road, of which church the composer is Organist. The work, which took a little over half-an-hour in performance, was well rendered by the choir, the soprano and bass solos being effectively sung by Miss Gertrude Izard and Mr. Frederick Winton. The Psalm was followed by an excellent interpretation of Mendelssohn's "Hymn of Praise," in which the soloists were the above-named lady, Master Willoughby, and Mr. Gilbert Denis.

MISS ALICE SUTER, a talented young soprano, gave an Evening Concert on the 23rd ult., at the Athenæum, Camden Road, in the presence of an audience as sympathetic as it was numerous. In songs by Birch and Ph. Ottway, and an air by Meyerbeer, the Concert-giver proved herself the possessor of a charming and fairly well trained voice, and the applause which followed each of her appearances was well merited. Miss Suter was supported by her mother, Madame Clara Suter, and several other vocalists, as well as by a very able violinist, Miss Clara Fisher.

ON the 16th ult. Madame de Broc gave a Concert-Lecture at Erard's Rooms, in which she dealt with the systems in use for reading and retaining music. In a forthcoming lecture the lady proposes to describe her own system, which, she stated, is based on three principles. Madame de Broc, who is one of the many pupils of Liszt, was heard in some pianoforte solos, and, with Mr. E. Pitts, in a duet. She was assisted by several other meritorious artists, and found no difficulty in pleasing and interesting her audience, which was large and enthusiastic.

SPECIAL Lenten Services have been held at St. Peter's, Eaton Square. On the 2nd and 9th ult. the first and second parts of Gounod's "Redemption" have been sung with the accompaniment of trumpets, harp, and organ; and on the 16th and 23rd ult. a shortened version of Bach's St. Matthew Passion with the accompaniment of organ and pianoforte. Mr. W. de Manby Sergison presided at the organ on each occasion, and the excellent rendering of these Services is the result of his zealous and intelligent training and direction.

ORATORIO performances have been given every Wednesday in Lent at St. Mark's, Notting Hill. On the 1st and 15th ult. Mendelssohn's "Hear my Prayer" and "Christus" were given, and on the 8th and 22nd Gounod's "Mors et Vita" (Selections). Mr. Hamilton Robinson, Organist of St. Stephen's, South Kensington, was at the organ, Mr. G. T. Miles played the important harp part, and Mr. Warren Tear, Organist and Choirmaster of St. Mark's, conducted. The solos were sung by members of the voluntary choir of the church.

THE Lenten Oratorio at Christ Church, Lancaster Gate, this year was Handel's "Messiah," which was sung on the 22nd ult. The soloists were Master Sydney Lovett (soprano), Madame Alice Sampson (contralto), Messrs. Charles Strong and J. W. Turner (tenors), and Henry Pope (bass). The choruses were very well sustained by the Oratorio choir of the church, numbering 120 voices. Mr. Henry W. Richards, the Organist, accompanied, and Mr. James Bates, the Choirmaster, conducted.

NOTICE of a Dramatic Recital would not, in the ordinary course of things, come within the scope of this journal; but Mr. Charles Fry's Recital of "Hamlet," at the Birkbeck Institution, on the 22nd ult., deserves record here, on account of the performance, conducted by the composer, of Mr. Berthold Tours's graceful and musically incidental music to that play. For the rest, Mr. Fry's Recitals of Shakespearian plays are so well known that comment is unnecessary.

A CONCERT was given, on the 14th ult., at the Athenæum, Camden Road, in aid of the St. George's Boys' Brigade, and, judging from the crowded attendance, with very satisfactory financial results. The artists who appeared included Miss Alice Gomez, Misses Agnes and Violet Molyneux, and Mr. Charles Fry, who recited the "Dream of Eugene Aram," with Dr. Mackenzie's music. Mr. Metcalfe was the accompanist.

THE second Smoking Concert of the Somerset House Orchestral Society was given at Anderton's Hotel on the 2nd ult. The orchestral music was interpreted in a highly commendable manner. Special praise should be accorded to Mr. James Connah for work as honorary Conductor to the Society, not a little of the present success being due to his exertions.

AT Collyer Hall, Peckham, on the 20th ult., Mr. J. D. Talbot gave a short, but interesting, Lecture on Mendelssohn. The vocal illustrations were given by Miss Helen Rose, Miss Annie Williams, Mr. Roddis, and Mr. J. Ortnor; the instrumental by Mr. and Miss Fuller (violins), Mr. T. H. Bertenshaw (viola), Miss Lilian Watson (violinello), and Mr. G. Middleton Rowe (pianoforte).

THREE performances of Stainer's "Crucifixion" have been given during Lent, at St. Michael's, Star Street, Paddington, under the direction of Mr. Edmund Rogers, Organist and Choirmaster of the Church. The solos were excellently sung by Messrs. Pollard, McBeath, Russell, and Keble, while the rendering of the choruses by the choir left nothing to be desired.

ON the 13th ult. Mrs. Marion Mason and Mr. John Josey gave an evening Concert at the Athenæum, Goldhawk Road. The principal artists were Madame Edith Gordon-Bartlett, Mr. John Josey, and Mr. Herbert Emlyn. Mrs. Mason played pianoforte solos with much ability. Mr. Louis Schnieder conducted.

H.R.H. THE DUCHESS OF FIFE, Vice-President of the Popular Musical Union, has forwarded a donation of £5 to the Secretary of the Society, 33, Brewer Street. The Society will give a performance of Haydn's "Creation" on the 29th inst., in the Queen's Hall of the People's Palace, and one of Mendelssohn's "St. Paul" on Saturday, June 3.

A NEW Cantata, "The Light of the World," set to music by Mr. John Guest to a libretto by Mr. Ogilvie Mitchell, was performed on the 23rd ult. at Edith Road Chapel, Nunhead. The work was well received, and was done full justice to by both the choir and soloists, under the baton of Mr. W. Dixon.

ON May 27, at the Royal Institution, Dr. A. C. Mackenzie will commence a course of three Lectures on Verdi's "Falstaff." By the permission of the composer and publisher of the work, musical illustrations will be included.

A VERY successful Concert of a popular character was given on the 1st ult., at the People's Palace, by Mr. Sinclair Dunn, assisted by the Misses Emma and Susetta Fenn, Miss J. Radford, and the Balfé Quartet.

MISS BELL MACDONALD gave a Concert at Brondesbury Hall on the 23rd ult. The Concert-giver was assisted by some of her pupils, and several of her own compositions were sung. Recitations were given by Mr. Charles Fry.

MR. ALFRED PHYSICK gave an Organ Recital at St. Paul's Church, Clapham, on the 11th ult.

REVIEWS.

Irish Songs and Ballads. The words by Alfred Perceval Graves; the music arranged by C. Villiers Stanford.

[Novello, Ewer and Co.]

THIS is not the first time that Messrs. Graves and Stanford have collaborated in a work of this sort, the admirable collection of "Songs of Old Ireland," published some years back by Messrs. Boosey, supplying an enduring evidence of their fitness to undertake the task of reconstructing the folk-song of their native land. For let it be noted at the outset that the tunes in each of the thirty songs of the present, as in each of the fifty of the former volume, are all genuine old Irish airs, drawn from the collections of Petrie, Bunting, Hoffmann, and other musical antiquaries. Dr. Stanford has furnished these with new and suitable accompaniments, and Mr. Graves has, in nearly every case, written original words to fit the character of the melody. In many cases a clue is given by the name of the tune—e.g., "The ploughman's whistle," "Consider well, all ye pretty young maids," "The Irish lad's a jolly

boy"—of which the author of the words has availed himself with considerable ingenuity. Thus the air traditionally known as "Better let them alone" is wedded to a description of the appalling fate of the Kilkenny cats. Excellent, however, as are the essentially lively tunes in this collection, the plaintive, the martial, and the tender melodies are even more characteristic of the Muse of Erin. As an instance of the latter we may single out the exquisitely beautiful air "O'Connor's Lament." Another most fascinating air is that with the romantic title of "Red Regan and the Nun," the admirable words to which are from the pen of Mr. J. K. Casey. Here the return to the opening phrase on the flat seventh has a perfectly irresistible effect. Another charmingly tender air is the flowing ♯ tune, "My wife is sick." Of the essentially martial numbers, perhaps the finest is "The March of the Maguire," while of the barbaric laments it is hard to choose between the superb "Chieftain of Tyrconnell," with its impressive repetition of the tonic at the close; the lament, "Dark, dark drives the tempest," and the wonderfully wild Arranmore air, "Loved Bride of O'Byrne," which Dr. Stanford has set to a brilliant accompaniment of inverted arpeggios, following the usage of old Irish harp-playing. Another of his happiest efforts in arrangement is the weird "Song of the Ghost"—an Irish version of "The Spectre's Bride." But Dr. Stanford's work has been throughout performed with the utmost skill, scholarship, and sympathy. As a shrewd critic has recently remarked, even in setting the most elementary *Volkslieder* there is a right and a wrong way. "The few chords which they require may contain the affirmation or denial of some harmonic truth, and occasionally their value may be enhanced by a skilful setting which loses no whit of their purity and lustre." This comment, which was illustrated by a reference to Dr. Stanford's work in the earlier collection of Irish songs, is even more strictly applicable to his treatment of the airs in the present volume, which ranks on a level with the romantic and beautiful accompaniments furnished by Korbay to his unique collection of Hungarian melodies. We may add that as the words of the songs are racy of the soil, a glossary of the Irish terms used has been considerably appended for the enlightenment of the untutored Sassenach. The volume is appropriately dedicated to Dr. Graves, the Protestant Bishop of Limerick, father of one and godfather of the other of the pair of collaborators.

Songs and Ballads of Northern England. Collected and edited by John Stokoe. Harmonised and arranged for Pianoforte by Samuel Reay, Mus. Bac.; Oxon.

[Newcastle-on-Tyne and London: Walter Scott, Limited.]

THIS handsomely printed volume presents, in a form favourable to popularity, a most interesting collection of folk-songs, the bulk of which are practically unknown to the musical public. It forms a portion—but a small one, we are glad to hear—of the store gathered by the Melodies Committee of the Society of Antiquaries at Newcastle-on-Tyne, and contains nearly a hundred carefully selected specimens. Of these a score or so derive additional interest from the fact that they are in the old "modes" (Dorian, Æolian, and Mixolydian); others offer examples of the pentatonic scale, the plagal cadence, and of modulatory peculiarities alien to modern habits; and a few, already familiar as Scottish airs, are included because here accompanied by words of Northumbrian origin. The "antiquarian" interest of these melodies is not, however, their chief claim to the attention of music lovers. Their wild, pathetic beauty, their originality and vigorous life, are qualities that will be appreciated by thousands whose relish for the quaintness of earlier epochs is yet in a rudimentary stage; and this, of course, is the most valuable testimony to their fitness for preservation. It is extremely difficult to accompany such airs upon a pianoforte without doing violence to the character either of melody or instrument; indeed it may be questioned whether this has ever been accomplished in a completely satisfactory way. Most work of the kind sins by excess, and though it cannot be asserted that Mr. Reay's accompaniments are always absolutely free from this defect, it may be cheerfully admitted that they are far superior to the majority of efforts in the same direction. A few critical and historical notes are appended, but this

portion of the work should have been treated with greater fullness, especially as regards the musical contents of the volume, which deserve detailed analysis.

Catalogue of the Music in the Fitzwilliam Museum, Cambridge. By J. A. Fuller-Maitland, M.A., F.S.A., and A. H. Mann, Mus.D., Oxon. [C. J. Clay and Sons.]

CATALOGUES, like dictionaries, are, as a rule, considered dry reading, but the one now under notice is full of interesting matter. Mr. J. Henry Middleton, director of the Fitzwilliam Museum, in a prefatory note, says of the music therein that it "may fairly be said to rank third in importance among the chief musical libraries of Britain." One of its greatest treasures is the "Queen Elizabeth's Virginal Book." That wonderful collection of virginal music has already been most carefully described by Mr. W. Barclay Squire in Sir George Grove's "Dictionary of Music and Musicians," and that article, with slight alterations and additions, has been reprinted in this book. Another important possession of the library is the set of sketches and miscellaneous manuscripts in the handwriting of Handel; the description of these, by Dr. Mann, occupies over sixty pages of the volume. There are studies for fugues; workings of the subjects used in the chorus "O God, behold our sore distress" in "Jephtha"; workings for the "Amen" chorus in "The Messiah"; studies for "Samson," and many other sketches which seem to show that the statements as to Handel's rapidity in composing must be taken *cum grano salis*; he may have written quickly, but the way was already prepared. A perusal of these Handel pages will be found most interesting. With regard to his autographs, there are eight pages of a sheet of the original score of the opera "Otto," and it is curious to note that the loss of these caused the Handel-Gesellschaft edition of that work to be issued in an incomplete state. There are also numbers belonging to the opera "Imeneo," supposed to be lost. But we must pass on, and indeed pass away, for time and space would fail us to tell of the many precious inheritances from old masters which well deserve mention. The long and patient and valuable labour devoted to the work by Mr. Fuller-Maitland is specially acknowledged by the director of the Fitzwilliam Museum, and the valuable services of Dr. Mann are also fully recognised.

Original Compositions for the Organ. Nos. 165-171.

[Novello, Ewer and Co.]

SINCE our last notice, new numbers of this esteemed publication have been issued in rapid succession. The first of the series at present to be noticed is an Offertory in F, by G. F. Blatch. It possesses nothing in common with the brilliant Offertories of the French School of organ composers, being a quiet and unassuming composition written with musicianly feeling in the sober English style, and commencing and ending in a very quiet manner. The piece might well be described as a solemn march. The next three consist of six "Church Preludes," two in each number, by R. E. Bryson. As their title indicates, they are little pieces suitable for opening voluntaries, and quite easy, though not by any means commonplace, the modulations and general use of chromatic harmonies being frequently unconventional, and even startling. Mr. Bryson might well essay some larger form of composition. No. 169, Postlude in G, by H. Elliot Button, is a brief march-like piece, very bright and tuneful, and neither elaborate nor difficult. The last two numbers of the present instalment consist of the first and second of "Five Sketches" by H. W. Parker. A Prelude in G is a quiet and elegantly written sketch with no special characteristics, but the other, entitled "Vision," is more varied and piquant, and rather orchestral in feeling. Mr. Parker has evidently ideas of his own in the matter of organ music, and, so far, he has been entirely successful.

Pictures from Abroad. A set of fourteen pieces for pianoforte. By Maude Valerie White.

Douze pièces pour piano. Par G. Flaxland.

[Edwin Ashdown.]

IN this set of short pieces the composer gives us tone pictures of many foreign countries: in one we have Isold di Capri, the "loveliest pearl in Naples," in another we

are "On a Fjord in Norway," and so on, until we arrive at "Home Again." They are all admirably well written for the instrument, and the music is both charming and characteristic. In some of the numbers the influence of certain modern composers is somewhat strongly felt, as, for instance, Chopin in No. 2, Heller in No. 4; and in one or two the rhythms are rather forced, but all are interesting. No. 3, with its quiet movement and choice harmonies, the expressive "Katia" (No. 8), and the original Norwegian picture, Grieg notwithstanding, are, in our opinion, the gems of the set.

G. Flaxland's "Douze Pièces" all have titles, and, indeed, exceedingly appropriate ones. They are easier to play than Miss White's tone pictures, but still they require careful and delicate phrasing. They all display skill and are effectively written for the instrument; but some, such as the Berceuse (No. 1), the Pantomime (No. 3), and Souvenance (No. 4) are not particularly striking. The simple quaint Menuet is most attractive, the Caprice fully bears out its title, the Bluettes is of Heller-like simplicity, the Réverie changes from key to key after the manner of events in a dream, and the closing number "Cloches et Horloge" shows plenty of fancy and some humour.

Fileuse, Mazurka, Valse expressive. Each for pianoforte solo. By Joseph Lamberg. [Leipzig: Fr. Kistner.]

THESE *salon* pieces are of more than average merit. They reflect in some measure the style of Chopin, but not sufficiently to stamp them as devoid of individuality. The *Fileuse*, indeed, has a second part of great originality and charm. Reasonably proficient players will find them effective and not difficult, but the second and third are easier than the first, for the adequate rendering of which a fluent finger is indispensable.

FOREIGN NOTES.

THE highly interesting and valuable Royal collection of antique musical instruments at Berlin has just been thrown open to the public. It was only commenced some five years since, and embodies some important purchases made of the famous Leipzig connoisseur, Herr Paul de Witt. The collection includes such priceless relics as the clavichord with double keyboard used by Johann Sebastian Bach, the hammer-klavier belonging to C. M. von Weber, the pianoforte made by Erard, of London, for Mendelssohn, and the quartet of string instruments associated with the musical performances held at Beethoven's residence in Vienna.

A once famous operatic singer, whose name even will scarcely be known by the present generation of opera-goers, the tenor Wachtel of the phenomenal range of voice, has just appeared once more before the Berlin public at a Concert given by him, in association with Mdle. Nikita and other artists; reviving, not altogether unsuccessfully, the memories of the days when he was the ideal representative (on some twelve hundred occasions, it is said) of the hero in "Le Postillon de Longjumeau." Wachtel is now seventy years of age.

Madame Albani had a most enthusiastic reception from the music-loving public of Vienna last month. The *prima donna* sang at two Concerts in the Musik-Verein Saal, the largest hall in the Austrian capital, before crowded audiences. Madame Albani also appeared at Concerts in Pesth, Gratz, and Prague.

We are glad to gather from Berlin papers that Mr. Henry Such continues to improve upon the favourable impression recently created by his playing in the German capital. The young English violinist, assisted by Miss Isabel Hirschfeld (pianist), gave his fourth Concert at the Bechstein Hall last month, and the performance is spoken of most flatteringly in the *Reichs-Bote* and other papers.

The programme for the projected special operatic performances, during the ensuing summer, at the Court Theatre of Gotha, has, according to the *Gothaer Anzeiger*, been determined upon in its main features. The first performance is to take place on July 27, when Isouard's "Joconde" will be given, under the direction of Capellmeister Levi, of Munich. On July 29 Cherubini's "Medea" will be produced, conducted by Herr Mottl, of Carlsruhe. The new operatic work which may have been

successful in the prize competition connected with this special artistic undertaking is to be brought out on the following day, July 30, under the direction of Herr Schuch. Some forty operatic scores will, it is said, be submitted to the jury constituted for the purpose. Important engagements have been entered into with eminent German artists, and the undertaking promises to be a very interesting and successful one.

Signor Franchetti's opera "Colombo," having undergone considerable revision by its composer, is to be brought out shortly, for the first time in Germany, at the Hamburg Stadt-Theater.

A Dresden correspondent writes to us concerning the favourable reception accorded to a Symphony written by an Englishman, Mr. Percy Sherwood, and produced for the first time at the Gewerbehause, in the Saxon capital, on the 18th ult. The *Dresdener Anzeiger* speaks of the work in terms of high praise, characterising it as "a composition of distinct value; clear and transparent in design, and calculated, by simple and truly artistic means, to arouse a sympathetic warmth and interest in his hearers, even where there are no great flights of imagination." Mr. Sherwood, who gained the Berlin Mendelssohn Prize in 1889, is at present a professor at the Dresden Conservatorium and Conductor of the Dresden Choral Society.

A new opera, "Harald und Theano," the libretto by Felix Dahn, the music by Herr C. A. Lorenz, met with a very favourable reception on its first production, February 26, at the Royal Opera of Hanover; Count Hochberg, of the Berlin Opera, being present on the repetition of the performance a few days later.

It is stated in well-informed quarters that next year's Bayreuth Festspiele will, in addition to "Parsifal," include representations of "Tannhäuser" and of "Lohengrin." The last-named work, which has not been given here before, will, it is scarcely necessary to add, be performed strictly in accordance with the intentions of the master, without any curtailments whatever.

A new one-act opera "Der Asket," by Herr Carl Schröder, met with a very favourable reception on its first performance, on the 4th ult., at the Leipzig Stadt-Theater. The composer holds the conductorship at the opera in Sondershausen.

The annual Musical Festival of the Lower Rhine is to be held this year at Düsseldorf, Whitsuntide. Herr Buths, the Düsseldorf capellmeister, will be the principal conductor.

Goldmark's opera "Merlin" was successfully revived on the 4th ult. at the Imperial Opera of Vienna, the work having undergone a revision at the hands of its composer, which has greatly enhanced its effectiveness. The principal parts were well filled by Fräulein Beeth, Messrs. Winkelmann and von Reichenberg.

An opera, "Hertha," by Herr Franz Curti, has met with a most enthusiastic reception on its first performance last month at Chemnitz, under the direction of Capellmeister Weissleder. The performance is described as a very good one, and the composer was the recipient of a perfect ovation at its conclusion.

Verdi has presented all the first interpreters of his new opera "Falstaff" with his photograph, inscribed with some special dedication from his pen. On the one sent to Signor Mascheroni, the distinguished Conductor of La Scala, he wrote the words: "To the gallant captain of a gallant army!"—The autograph score of "Falstaff" has been presented by the Maestro to Signora Ginetta Origoni, the married daughter of Signor Giulio Ricordi, the head of the eminent publishing firm—"Falstaff" is to be interpreted in the course of the next few months at Rome, Genoa, Venice, Vienna, Budapest, Dresden, and Berlin, by an Italian company, under the joint direction of Signori Piontelli (of La Scala) and Molnadi.

On the occasion of the first production, last month, at the Verdi Theatre, Padua, of the opera "A Canareggio," by the Count Carlo Sernagiotto, a wealthy amateur, the Conductor, Signor Podesti, was obliged to discontinue the performance when only half completed, the work having literally been hissed off the stage.

A new opera on the subject of "Manon Lescaut," by Signor Puccini, one of the most gifted of the younger

generation of Italian composers, was brought out lately with great success at the Teatro Regio, of Turin.

The successful first performance is reported recently, at the Trinity Theatre, Lisbon, of a new opera, "*Leitura da Infanta*," the author of the libretto being Senhor Eça Leal, and the composer Senhor Augusto Machado, already favourably known by several operatic works.

Signor Leoncavallo's successful opera "*I Pagliacci*" has been brought out at Moscow, where in the course of six weeks it was produced no less than sixteen times. The work is also being mounted at the Marie Theatre of St. Petersburg, at which house Mascagni's "*Cavalleria Rusticana*" still continues to draw crowded audiences.

The new opera, "*A Santa Lucia*," by the Maestro Tosca, which met with such marked success on its recent performance at Berlin, was brought out, on the 7th ult., at the Teatro Comunale in Trieste, but failed to obtain the favour of the audience.

It is stated in Italian papers that M. Maurel has waived his objection to sing before the German Emperor during the latter's visit to the Italian capital, when a gala performance of Verdi's "*Falstaff*," with the popular French baritone in the titular part, will be included in the scheme of the festivities.

Under the title of "*Les Drames Sacrés*" a series of dramatic pictures of the "*Passion*," from the pen of MM. Armand Silvestre and Eugène Morand, with incidental music by M. Gounod, was enacted at the Paris Vaudeville, last month, the performances being very well attended. The musical numbers comprise a prelude, an Ave Maria and chorus of the Annunciation, the choruses in the Garden of Olives, and a symphony indicative of the Resurrection.

At the Municipal Theatre in Dijon an opera, entitled "*Charles d'Anjou*," was successfully performed for the first time last month. The composer is M. Dietrich, an esteemed organist and professor at the Conservatoire of that town.

According to the *Romania Musicala*, a series of performances of Wagnerian opera was to be given last month (for the first time) at Bucharest, by the company of the German Theatre in Prague.

A concert performance in which, amongst other eminent artists, Mesdames Krauss and Rose Caron took part, was held last month in the salon of Madame Alboni, in Paris, in celebration of the sixty-seventh birthday of that famous songstress, who delighted her audience by once more taking an active part in the performance.

CORRESPONDENCE.

THE MS. OF MOZART'S QUARTET IN A MAJOR (No. 5 OF THE SIX DEDICATED TO HAYDN).

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following authentic information will no doubt be interesting to many of your readers.

The order of the movements in this Quartet differs in various editions; the Peters' editions, for example, of both score and parts, have the Minuet and Trio placed *after* the *Andante* instead of before it, while, oddly enough, their arrangement of the Quartet as a duet for pianoforte shows this order reversed. The majority of editions place the Minuet and Trio after the first movement and *before* the *Andante*; but there has been certainly some doubt on the point among the editors, the origin of which I am unable to explain.

At a recent performance of the Quartet at the Oxford Musical Club, under the excellent leadership of Mr. L. Straus, the Peters' edition was used, and the Minuet and Trio were performed *after* the *Andante*. Feeling sure that this was the wrong order, but wishing to set my doubts at rest if possible, I thought of trying to obtain the infallible evidence of the original manuscript, which I knew was in England. By the kind help of Sir George Grove—who took much trouble for me, which I most gratefully acknowledge—I was enabled to write to the lady in whose possession this MS. is, together with those of the other nine best known Quartets of Mozart. Miss Plowden responded most promptly and obligingly to

my appeal, and, with the help of a musical friend, wrote out for me the exact order of movements in all the ten Quartets, together with the time indications attached to them in the MSS.

Among the ten there are three in which the Minuet and Trio *precede* the slow movement—viz., No. 1 in G major, No. 4 in B flat major, and No. 5 in A major. This last is the one about which the doubt seems to have arisen, and it is satisfactory to know once and for all that the Peters' edition is here misleading, and that all scores which place the Minuet and Trio third in the order should be at once discarded.

I venture to think that in these days our sense of the inter-connection of movements in chamber music is apt to be blunted by performances in large Concert-rooms, where applause, and consequent delay, follows each movement. If any of your readers will take the score of this Quartet, which is clearly "built" throughout on a single coherent design, and will read it through at leisure, he will probably see why the Minuet was placed second instead of third in the order. It is almost identical in tone and feeling with the first movement, if it does not actually arise out of it—as indeed I think it does. To place it after the *Andante* would be to cause a recurrence to a phase of quiet feeling which has by that time given place to deeper tones; and also to lose entirely the effect of the entrance of the last movement in A major, immediately after the close of the *Andante* in D major—about which there should surely be as little delay as possible—the subject stealing in on one violin with a sense of relief, but without any violence of contrast.—Yours faithfully,

W. WARDE FOWLER.

Lincoln College, Oxford.

"FOLK TUNES IN BEETHOVEN"; OR, "BEETHOVEN IN FOLK TUNES."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—There appears to be some confusion of dates on the part of your correspondent "R. L.," in his letter published in the March number of THE MUSICAL TIMES. Beethoven's Concerto in C, according to Grove, was written, "at latest," in 1796, and published in 1801. The tragic death of Andreas Hofer, commemorated in the Folk Song quoted by "R. L.," took place in 1810, and the song itself is said to have been written several years later. If there is any appropriation in the case, it does not seem to have been on the part of Beethoven.—I am, Sir, yours faithfully,

March 12, 1893.

A. J.

CRITICS CRITICISED.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me to join issue with your effort to defend the critics against my "attack," as you call it. Most people who write nowadays have, I admit, a sadly sweeping way of generalising, speaking of "composers," "amateurs," and "performers" as doing this, that, or the other in much the same reckless way that they speak of "Englishmen" and "Germans" or even "Men" and "Women"—applying some little fact they have noticed in a few members of a class to the entire class itself. I remember a funny character in a farce of thirty years ago; a Frenchman travelling in England and making notes for a book. Hearing one of the characters complain of the November fogs, for instance, declaring that it makes him feel fit to hang himself, the Frenchman instantly pulls out his note-book: "All ze Eengleesh," he writes, "hang zelves in ze fog in Novembair!" . . . But critics!

Your writer complains, bitterly:—"As usual the critics are spoken of as if they were all on a level and laid claim to infallibility." But they are and they do; for infallibility is the primal condition of their existence. The musical opinions of John Smith may be good or bad, but so long as he is a private individual they matter nothing to anybody. But once let him be engaged as critic to the *Daily Phonograph* and every one of its million readers will think far more of him than they do of the Pope, while if he happens to be engaged on six papers at a time (as sometimes occurs) he will be thought to be six equally powerful

and omniscient individuals. Moreover, if he is taken ill or goes for a holiday his deputy—who is possibly cleverer than he, or may be a mere ignoramus—will command just the same amount of credence and respect. Of course, musicians know well enough that some critics are cultured and honest gentlemen, but if all wear the same domino and mask, if all claim superiority over those whom they criticise (let alone over each other), we are forced to be as reckless as they in our estimate of their value. One little point I would fain raise for your consideration. What about dead critics? Is there one whose opinions have survived him (save for the purpose of ridicule)? We read the opinions of Weber, Spohr, and Schumann on their contemporaries with pleasure, but who cares now what the most eminent journalist of twenty years ago said about music and musicians?

I am, Sir, yours faithfully,
THE EDITOR OF *The Overture*.

A CORRECTION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Permit me to correct an error which occurs in *The Musical Times* of this month anent the composer of the new Swedish opera "A Daughter of Granada." The opera is not, as you state, composed "by the Swedish composer Christjerson," but by Ivar Hallström, a well-known Swedish opera composer, and the creator of the Swedish National Opera. Mr. Christjerson, who is a literary man, is the writer of the libretto to Hallström's latest opera "A Daughter of Granada."—Yours faithfully,

HILDEGARD WERNER.

Newcastle-on-Tyne, March 16, 1893.

TO CORRESPONDENTS.

. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

H. CONWAY.—The speed we should adopt for Chopin's *Impromptu* (Op. 51) is ♩ = 104 or 108; and for Raff's *Minuet* ♩ = 96.

ENQUIRER.—The portrait of Beethoven to which you refer is out of print and not procurable through the ordinary channels.

REX.—Messrs. Sheffington, Piccadilly, publish a few of Dr. Woodward's services.

A. SMITH (HOMERTON).—England produced a composer worthy to rank with the greatest in the person of Henry Purcell. Your second question admits of no direct answer, since the "intelligence" of an orchestra resides chiefly in its Conductor.

VIOLA.—Address your communication to the firm.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BROCKLEY.—Miss Edith Purvis gave a very successful Pianoforte Recital at St. Peter's Hall on the 2nd ult. Beethoven's "Waldstein" Sonata and pieces by Chopin, Raff, T. A. Matthay, and others were played with much refinement. Mr. P. Brozel and Miss K. Richardson sang, and Miss Lillias Pringle accompanied.

CALCUTTA.—The *Messiah* was performed at the Town Hall on Ash Wednesday, by the Calcutta Musical Association. The band and chorus numbered about 120. Mr. J. E. Johnston and Mr. S. Sarkies trained the choir and band respectively, and Mr. E. Slater was the Conductor for the occasion. Miss Maud Ellicott was the principal vocalist.

CHAPELTOWN.—On the 14th ult. the Chapelton and District Sacred Harmonic Society gave a good performance of Prout's revised edition of Handel's *Josiah*, in Mount Pleasant Wesleyan Church, kindly lent for the occasion. The band was augmented to about thirty performers. The chorus, which numbers about eighty members, sang the choruses creditably, attacking with the vigour and precision that many of them demand. The soloists were Miss Vinnie Beaumont, Miss Alice Bertenshaw, Mr. James Leyland, and Mr. John Browning. Leader of the orchestra, Mr. James Cox; Organist, Mr. Frank Senior; Conductor, Mr. Thomas Bool.

CORK.—The Amateur Orchestral Society gave its second Concert of the season in the Assembly Rooms on the 3rd ult. The programme was an interesting one and included pieces by Verdi, Ambroise Thomas, Suppé, and Mascagni. The Musical Club contributed two choruses, one from *Ernani*, "All welcome to the bowl," and the "Tyrolese Hunters' March" (Koschál), which were both well rendered; and Mrs. C. O. Weekes, Miss Lizzie Hackett, Mr. H. J. Hickie, and Mr. Cowperthwaite sang solos with much artistic taste. Mr. R. Howard, who is responsible for the present efficient state of the orchestra, conducted with his usual ability; Herr Gmür accompanied the songs.

DARLINGTON.—The thirteenth annual Concert of the Orchestral Society was given in the Central Hall on the 9th ult. The band, numbering fifty, performed Mozart's G minor Symphony and other pieces with great precision. Miss Florence Daly, who was the vocalist, was well received. Miss Jenkinson (a pupil of the Conductor) was solo pianist; her rendering of Mendelssohn's *Capriccioso Brillante* for pianoforte and orchestra was much admired. The Honorary Conductor, Mr. Fred. Tovey, directed as usual.

SHIFNAL.—The Choral Society gave a most successful performance of Haydn's *Creation* on the 10th ult. The choruses were sung with great spirit, and showed the continued progress of the choir. The solos were rendered by Miss Rose Long, Mr. W. Anstall, and Mr. W. H. Smith, all of whom acquitted themselves admirably. The accompaniments were well played by a capital band of about twenty performers. Mr. Rowen presided at the organ, and Mr. C. H. Payne conducted. There was a large and enthusiastic audience.

UTTOXETER, STAFFS.—On Friday, the 3rd ult., the Uttoxeter and Tutbury Choral Societies gave a performance of Spohr's *Last Judgment* and a miscellaneous selection in the Town Hall. The principals were Miss Sheldon, Miss Mary Reeve, Mr. Edwin Houghton, and Mr. Musgrove Tufinal; and Mr. T. R. Abbott, of Birmingham, led a well selected band of thirty performers. The hall was crowded by a fashionable audience. Mr. Herbert Drury, of Derby, conducted with marked ability.

WARMISTON.—On Friday, the 3rd ult., the *Crucifixion*, by Sir J. Stainer, was given in the newly restored Minster Church of this town, to a large and appreciative congregation, who joined in the latest hymns most heartily. The choir had been augmented for the occasion, and the solos were well rendered by the Rev. Canon H. W. Carpenter, of the Cathedral, Salisbury, and the Rev. J. P. May, of Andover. The accompaniments were played by Mr. Thomas J. Leaman, Organist of the Church, and the whole conducted by Mr. F. Glap. It was preceded by shortened Evensong, the Offertory amounting to 44 1/2 pgs. The performance is to be repeated on Tuesday in Holy Week.

ORGAN APPOINTMENTS.—Mr. Harry H. Baker, Organist and Choirmaster to the Parish Church, Devizes.—Mr. H. E. Dalby, Organist and Choirmaster to Deal Parish Church.—Mr. A. Godwin Fowles, Organist and Choirmaster to Christ Church, Plymouth.—Mr. Frank Gatward, Organist and Choirmaster to Halifax Cathedral, Canada.—Mr. Theodore S. Hill, Musical Director and Choirmaster to St. Michael's Church, Birkenhead.—Mr. Arthur Mangelsdorff, Organist and Choirmaster to the Parish Church, Carbrooke Watton.—Mr. Clifford Parker, Organist and Choirmaster to the Priory Church of St. Bartholomew the Great.—Mr. Fredk. S. Marsh, Organist and Choirmaster to St. John's Church, Hammersmith.—Mr. Fred Shaw, Organist and Choirmaster to St. Matthew's, Ardwick, Manchester.—Mr. Bruce Steane, Organist and Choirmaster to the Parish Church, St. Mary's, Whitechapel.—Mr. E. M. Drew, to St. Mary's Parish Church, Little Ilford.—Mr. T. Lee Lloyd, to Boscombe Arcade and Winter Garden.—Mr. C. W. Miller, to St. John the Baptist, Kensington.—Mr. R. W. Pringle, Organist and Choirmaster to St. Andrew's, Willesden.

CHOIR APPOINTMENTS.—Mr. Frederick Williams (Tenor), to St. Andrew's, Wells Street.—Mr. G. W. Burgess (Bass), to St. Mary Abbots, Kensington.

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DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

WALTHER, RICHARD, H.—"The Pied Piper of Hamelin." By ROBERT BROWNING. Set to Music for Tenor and Bass Solo, Chorus, and Orchestra. Paper cover, 2s.

MOZART, W. A.—Songs with Pianoforte Accompaniment. Paper cover, 1s. 6d. For contents, see advertisement, page 251.

STANFORD, C. VILLIERS.—Irish Songs and Ballads. The Words by ALFRED PERCEVAL GRAVES. Paper cover, 4s. For contents, see advertisement, page 251.

CONCONE, J.—Fifteen Vocalises. A sequel to the Twenty-five Lessons for the Medium part of the Voice. Edited, with Marks of Expression and Phrasing, by ALBERTO RANDEGGER. Paper cover, 1s. 6d.

NUNN, ELIZ. A.—Mass in C. For Soli, Chorus, and Orchestra (Op. 4). Paper cover, 2s.

MOODY, MARIE.—"Themistokles." Overture for Military Musik. Full Score, paper cover, 5s.

ROGERS, ROLAND.—"March like the victors." Choral March. 1st Violin, 6d.; 2nd Violin, 6d.; Viola, 6d.; Violoncello and Bass, 6d.; Wind Parts, 4s. 6d.

THE SCHOOL MUSIC REVIEW, No. 10.—"Fairies' Dance." Two-part Song. By FLORENCE A. MARSHALL. "Marching Song." Trio (unaccompanied). By FRANZ ABT. Exercises in Changing Key and Accidentals. By W. G. McNAUGHT. Price 13d.

BEVAN, PAUL.—"Miyako-Dori." Japanese Melodies. Collected and arranged for the Voice or Pianoforte. The English Lyrics by ANTONIA WILLIAMS. With illustrations in the Text from Drawings by HOKUSAI (d. 1849), KUNYOSHI (d. 1867), and other famous Japanese Artists. Paper cover (illustrated), 5s.

BRIDGE, J. FREDERICK.—"Mount Moriah." An Oratorio. Book of Words, 7s. 6d. per 100.

LEWIS, T. C.—"When my feet have wandered." Words only, 2s. per 100.

ARMSTRONG, WM. D.—(in A). A Choral Evening Service. 6d.

BARWELL, G. E.—(in D minor). Magnificat and Nunc dimittis. 3d.

BREWER, A. HERBERT.—(in A). Magnificat and Nunc dimittis. (No. 129. Novello's Parish Choir Book.) 3d.

DART, HENRY J. B.—(in D). Morning and Evening Service, for Four Voices. No. 3. Kyrie, 1d.; No. 4. Magnificat and Nunc dimittis, 4d.

EDWARDS, CHARLES.—(in G). Magnificat and Nunc dimittis. (No. 132. Novello's Parish Choir Book.) 3d.

KING, ALFRED.—(in B flat). A complete Service for the Office of the Holy Communion, containing Kyrie, Credo, Sursum Corda, Sanctus, Benedictus, Agnus Dei, Gloria in excelsis. Paper cover, 1s. 6d.

LANE, E. BURRITT.—(in F). Te Deum laudamus. (No. 131. Novello's Parish Choir Book.) 3d.

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McMURDIE, HENRY G.—Benedictus qui venit and Agnus Dei. 4d.

PARKER, HORATIO W.—(in E flat). Magnificat and Nunc dimittis. (No. 133. Novello's Parish Choir Book.) 4d.

SPARK, WILLIAM.—Magnificat and Nunc dimittis. (No. 134. Novello's Parish Choir Book.) 3d.

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GLOBE.

The new work was heartily welcomed, and proved worthy of its able composer, by whom it was last year re-written, so far as concerned the instrumentation. It cannot be said that the Mass presents any novel features, but the score contains many passages worthy of praise. The music is always in character with the words to which it is attached, and the Credo (notably the "Incarnatus" section) and the Agnus Dei may rank among the best efforts of the gifted composer.

SUNDAY TIMES.

The Mass, which is its composer's Opus 86, bears evidence throughout of an endeavour to avoid technical difficulties such as might place it beyond the reach of an executive body of limited resources. This is unusual with Dvořák, and it may explain in a measure the absence of certain features that characterise his choral writing as a rule. The progressions are comparatively simple; sudden modulations are rare; the development of the subjects is seldom extended to half Dvořák's usual length, and certain portions of the setting are treated with a brevity which for him is altogether remarkable. Hence a work which a child could follow with ease on first hearing. But it is not on that account less interesting, nor, we may add, is it less charged with the individuality of style and the beauty and appropriateness of sentiment that Dvořák has taught us to look for in all his religious works, from the "Stabat Mater" downwards. . . . The charm of the whole is irresistible, and we think that the latest is destined to be among the most popular of the choral works that have emanated from the pen of the Bohemian genius.

ATHENÆUM.

Having regard to the special object for which it was composed, it is not surprising to find the Mass concise, unpretentious, and far less arduous for the executants than the "Stabat Mater" or the Requiem; but it is not less characteristic of Dvořák, several of the simplest passages being remarkable as displaying alike his musical idiosyncrasies and his religious fervour.

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Air—"W"
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Air—"S"
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Air—"O"
Recit—"P"
Air—"O"
Recit—"F"
Air—"O"
Recit—"O"
Air—"O"
Recit—"O"
Air—"O"

TV

Edited, with

Recit—"Beho"
Air—"O thou"
Recit—"Then"
Air—"He shall"
Air—"He was"
Air—"Father o"
Air—"Return,
Air—"Their la"
Air—"Thou sh"
Air—"O Lord,
Air—"Lord, to"
Recit—"Great"
Air—"In the ba"
Recit—"I will"
Air—"In gentle"
Recit—"See, sh"
Air—"Hymen, h"

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 Air—"Come unto Him" (Messiah).
 Air—"How beautiful are the feet" (Messiah).
 Air—"I know that my Redeemer liveth" (Messiah).
 Recit.—"No more in Zion" .. (Judas Maccabæus).
 Air—"Wise men flatter, may deceive you" .. (Judas Maccabæus).
 Recit.—"O grant it, Heaven" .. (Judas Maccabæus).
 Air—"So shall the lute and harp awake" .. (Judas Maccabæus).
 Recit.—"O let eternal honours crown His name" .. (Judas Maccabæus).
 Air—"From mighty kings he took the spoil" .. (Judas Maccabæus).
 Recit.—"To Heaven's Almighty King we kneel" .. (Judas Maccabæus).
 Air—"O Liberty! thou choicest treasure" .. (Judas Maccabæus).
 Air—"Pious orgies" (Judas Maccabæus).
 Recit.—"Ye sacred Priests" .. (Jephtha).
 Air—"Farewell, ye limpid springs" .. (Jephtha).
 Air—"O! had I Jubal's lyre" (Joshua).
 Recit.—"O, worse than death" .. (Theodora).
 Air—"Angels ever bright and fair" .. (Theodora).

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 Recit.—"Then shall the eyes of the blind be opened" .. (Messiah).
 Air—"He shall feed His flock like a shepherd" .. (Messiah).
 Recit.—"He was despised and rejected" (Messiah).
 Air—"Father of Heav'n" (Judas Maccabæus).
 Recit.—"Return, O God of Hosts" (Samson).
 Air—"Their land brought forth frogs" (Israel in Egypt).
 Recit.—"Thou shalt bring them in" (Israel in Egypt).
 Air—"O Lord, whose mercies" (Saul).
 Recit.—"Lord, to Thee each night and day" (Theodora).
 Air—"Great prophesies, my soul's on fire" .. (Deborah).
 Recit.—"In the battle fame pursuing" .. (Jephtha).
 Air—"Twill be a painful separation" .. (Jephtha).
 Recit.—"In gentle murmurs will I mourn" .. (Semele).
 Air—"See, she blushing turns her eyes" .. (Semele).
 Recit.—"Hymen, haste! thy torch prepare" .. (Semele).

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 Aria—"Ev'ry valley shall be exalted" .. (Messiah).
 Recit.—"Thy rebuke hath broken his heart" .. (Messiah).
 Arioso—"Behold, and see if there be any sorrow" .. (Messiah).
 Recit.—"He was cut off out of the land of the living" .. (Messiah).
 Air—"But Thou didst not leave his soul in hell" .. (Messiah).
 Recit.—"He that dwelleth in Heaven" .. (Messiah).
 Air—"Thou shalt break them" .. (Judas Maccabæus).
 Recit.—"Tis well, my friends" .. (Judas Maccabæus).
 Air—"Call forth thy powers" .. (Judas Maccabæus).
 Recit.—"Thanks to my brethren" .. (Judas Maccabæus).
 Air—"How vain is man who boasts in fight" .. (Judas Maccabæus).
 Recit.—"My arms! against this Gorgias will I go" .. (Judas Maccabæus).
 Air—"Sound an alarm!" .. (Samson).
 Recit.—"O loss of sight" .. (Samson).
 Air—"Total eclipse" .. (Jephtha).
 Recit.—"Deeper and deeper still" .. (Jephtha).
 Air—"Waft her, angels" .. (Israel in Egypt).
 Air—"The enemy said" (Israel in Egypt).
 Recit.—"My grief for this" .. (Samson).
 Air—"Why does the God of Israel sleep?" .. (Samson).
 Air—"Where'er you walk" (Semele).
 Recit.—"O God, who from the suckling's mouth" .. (Esther).
 Air—"Sing songs of praise" .. (Esther).

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 Air—"But who may abide the day of His coming?" .. (Messiah).
 Recit.—"For, behold, darkness shall cover the earth" .. (Messiah).
 Air—"The people that walked in darkness" .. (Messiah).
 Air—"Why do the nations so furiously rage together?" .. (Messiah).
 Recit.—"Behold, I tell you a mystery" .. (Messiah).
 Air—"The trumpet shall sound" .. (Judas Maccabæus).
 Recit.—"I feel the Deity within" .. (Judas Maccabæus).
 Air—"Arm, arm, ye brave" .. (Judas Maccabæus).
 Recit.—"Be comforted" .. (Judas Maccabæus).
 Air—"The Lord worketh wonders" .. (Samson).
 Recit.—"The good we wish for" .. (Samson).
 Air—"Thy glorious deeds inspir'd my tongue" .. (Samson).
 Air—"Honour and arms" (Samson).
 Air—"How willing my paternal love" (Samson).
 Recit.—"It must be so" .. (Jephtha).
 Air—"Pour forth no more unheeded pray'rs" .. (Jephtha).
 Air—"Revenge, Timotheus cries" (Alexander's Feast).
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